Saturday 14 November 2015

Amateur Photographer

Passionate about photography since 1884

Hot wheels!

We reveal our complete guide to photographing cars old and new



Superzoom shoot-out

Can the new **Canon G3 X** steal the crown from Panasonic and Sony?





Fieldcraft secrets

Know your subject and take better wildlife shots

NEW YORK STREETS Extraordinary candid photos of the Big Apple

D750

24.3 MEGAPIXEL

51 FOCUS POINTS

TILT SCREEN

BUILT-IN WIFI



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I AM THE NEW NIKON D750. Clark Little captures waves like nobody else. But as one of the world's most passionate photographers, he keeps challenging himself. That's why he's excited to free his vision even more with the fast, versatile and agile Nikon D750. Packed with professional imaging technology and streamlined for compactness, nothing holds this camera back. The newly designed FX-format sensor delivers exceptional image quality with cleaner results than ever before at high ISOs. Phenomenally sensitive AF performance and a burst rate up to 6.5 fps enable full freedom of expression. Search for outstanding images yourself and discover how you can make a difference with the new D750.


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At the heart of the image



INSET COVER PICTURES © PAUL HOBSON AND PHIL HALL

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A week in photography



There was a recent comment on the AP forum from a reader who learnt to love shadows because of a particular slide film. It's an interesting idea. Does the equipment we use influence our style, or does our style influence our choice of equipment? With digital, I've switched from getting it right in-camera to exposing as much as possible to reduce noise and get more detail in shadows. Has your equipment affected the way you take particular images? Let us know by voting in this week's poll on page 19.

One man whose circumstances have influenced his photography is Matt Weber. With many of his New York documentary images taken while in the driver's seat of a taxi, he has a unique angle and style (see pages 24-28). Speaking of the driver's seat, this week we also show you the different ways to photograph a car, be it old or new, on pages 10-17. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK



© TREVOR KERR

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

He ain't very happy by Trevor Kerr

Nikon D7000, 50mm, 1/400sec at f/2.2, ISO 500

This incredible, if unnerving shot, comes from Trevor Kerr. The black & white format really brings out the graphic quality of the snake's scales, and guarantees that no matter how disconcerted we feel, we can't help but look.

Trevor's ability to capture the reptile in a position where its own body is the framing device (as well as the nice shallow depth of field) is also a rather notable feature.

'The image was taken at Australia Zoo in Beerwah near Brisbane,' says Trevor. 'We're currently visiting my parents who live in Brisbane and, as fans of the late Steve Irwin, we had to go to Australia Zoo. It's well worth a visit.'

If you'd like to see your images in print upload them to our Facebook, Flickr, Twitter and website galleries.

PermaJet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@timeinc.com**.
CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.
Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.
Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Discover More



Calumet Photographic is hosting a series of Discover More open days across the UK that are designed to improve photography skills and knowledge. The open days offer demonstrations from brands including Canon, Nikon, Fujifilm and Manfrotto, with free sensor cleaning and the chance to win Canon kit worth £500. Visit calumetacademy.co.uk.

Camera appeal



A camera found on Scafell Pike has triggered a social media appeal to track down its owner. The Wasdale Head Inn in Cumbria launched a campaign to trace the owner after a 'very honest person' handed in the camera. The pub posted a photo it retrieved from the device (left). Can you help? Visit The Wasdale Head Inn's Facebook page.

Winslet to play war ace



© LEE MILLER ARCHIVES/ALL RIGHTS RESERVED

Actress Kate Winslet is set to play war photographer Lee Miller (pictured right in Hitler's bathtub) in a new film. Miller's son Antony Penrose welcomed the choice of Winslet for the role, telling *The Guardian*: 'She [Winslet] is gritty, she's funny, she's tender and she's tough.' The news coincided with a new exhibition of Miller's work at the Imperial War Museum in London called Lee Miller: A Woman's War, which is open until 24 April 2016.

School photo furore

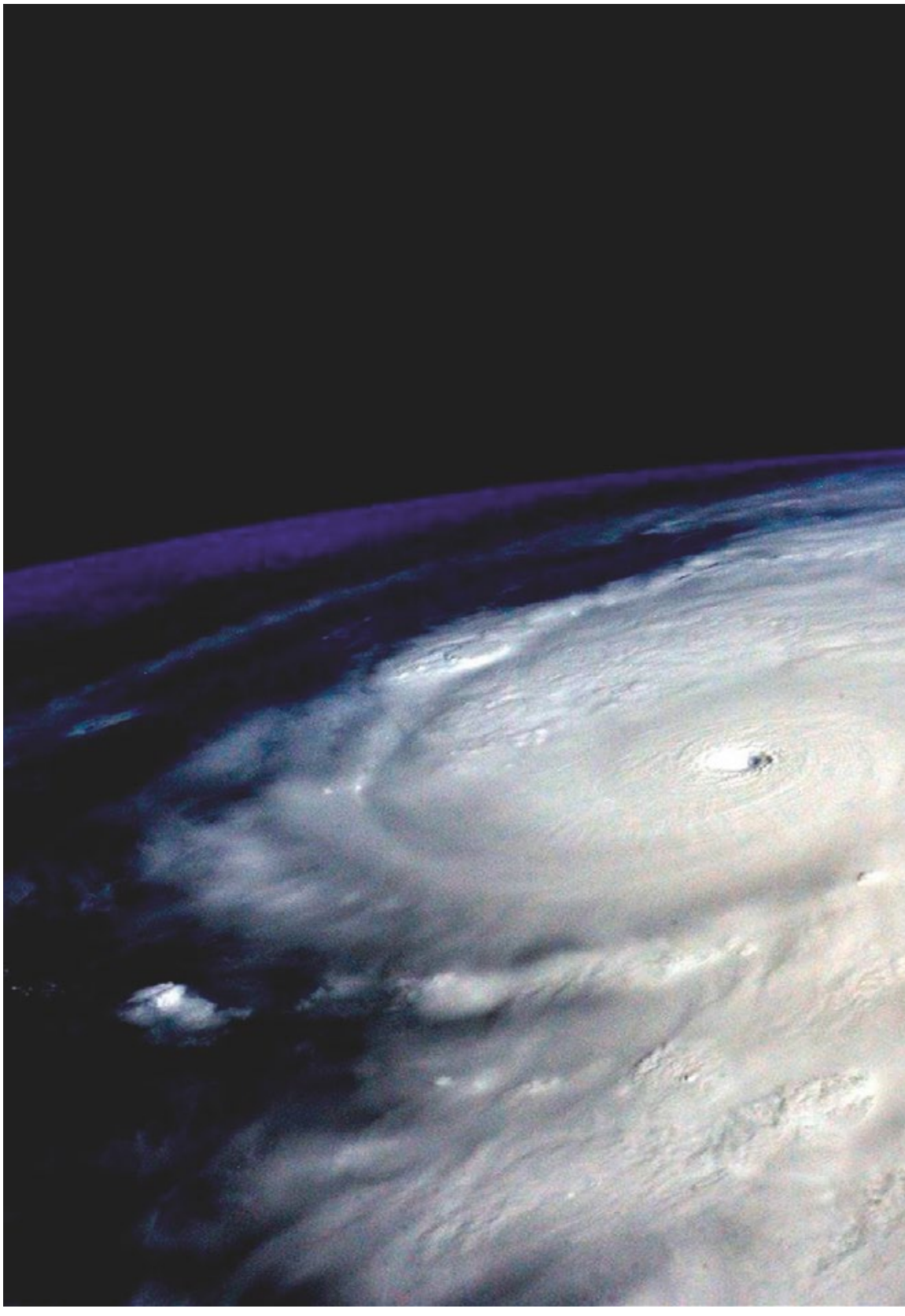


People flocked to BBC South's Facebook page (left) to support a school's photo company that axed a 'retouching' service after parent Alexandria Norman said the service was 'planting a seed in [a child's] mind about a topic that children shouldn't even be thinking about'. Yellow School Photos said: 'We apologise if our retouch service has caused offence to anyone.'

First GoPro drone



GoPro has released video footage captured using a prototype version of its first drone. The unnamed GoPro drone is due for release next year. GoPro said the footage was shot on a 'developmental prototype of GoPro's quadcopter and stabilisation system' using GoPro's Hero4 camera. The GoPro drone could pose serious competition for the world's largest consumer drone maker, DJI. To see the video, visit www.youtube.com/watch?v=JADCZuSOQRU.



WEEKEND PROJECT

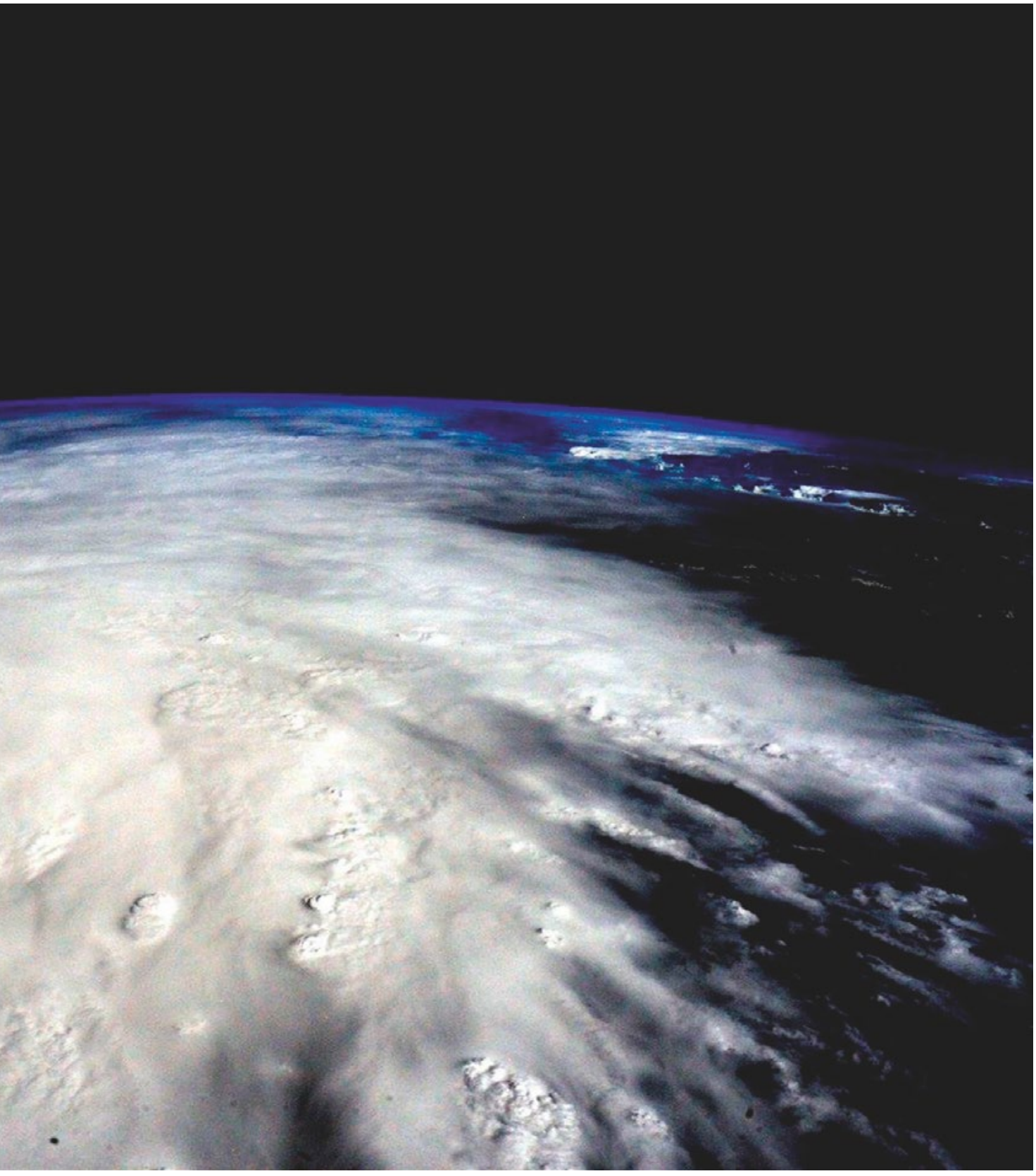
Create Actions

If you like to spend more time taking pictures than you do editing them, then the hours spent in front of a computer screen repeating various steps on a host of images in Photoshop can seem a little laborious. Luckily, though, you can make your own pre-recorded commands in Photoshop to save you time.

Known as a Photoshop Action file (.atn), the file contains a sequence of steps or actions that can be applied in a single hit, transforming your images at the click of a button. For example, there may be a specific treatment you like to apply to your images with a host of adjustment layers – these can be recorded as a Photoshop Action file, saved and then be run on any further images to achieve the same treatment over and over again.

1 To make your own Actions, open an image and from the dropdown menu select New Action, name it, then click Record. Apply a series of adjustments (not selective ones) before hitting the Stop Playing/Recording button.

2 Creating an Action doesn't record your screen movements, simply the steps you apply to the image, so don't worry about rushing through it. You can also go back and undo steps if you wish.



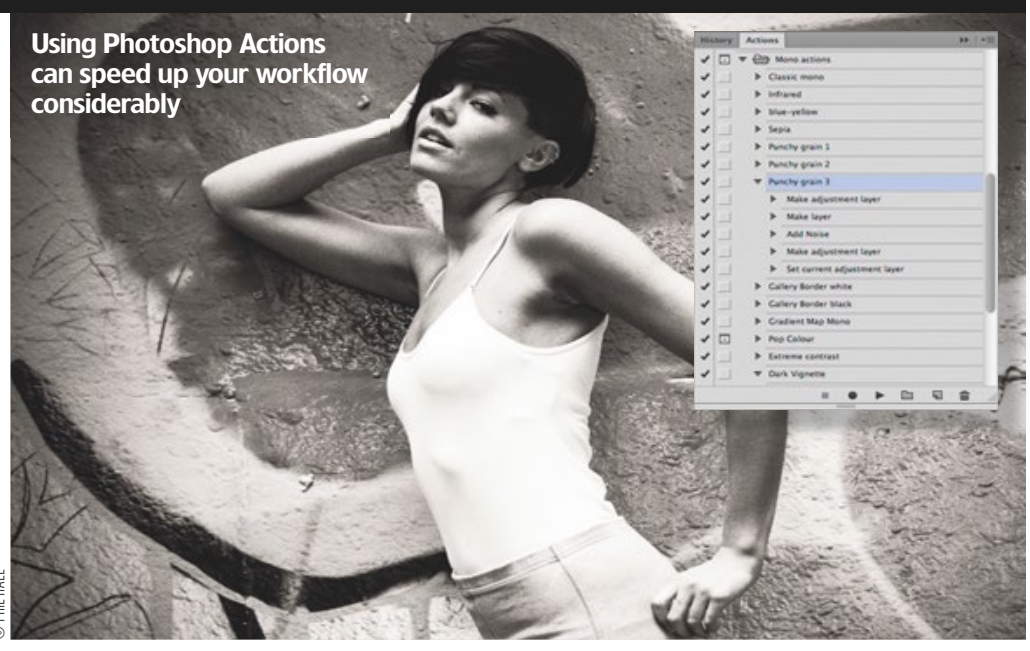
BIG picture

NASA's image of Hurricane Patricia as seen from space

This astonishing image was taken by the International Space Station and shows the awesome might of Hurricane Patricia. The hurricane made landfall on the Pacific Coast of Mexico on 23 October with maximum sustained winds estimated at 165mph. It has since been declared the most intense tropical cyclone ever recorded in the western hemisphere in terms of barometric pressure, and the strongest globally in terms of reliably measured maximum sustained winds. Once it set down, the hurricane uprooted trees, while torrential rain caused widespread flooding and mudslides across Central America, as well as causing damage to the southern-most areas of Texas. In the aftermath, 5,791 marines from Mexico's Naval Infantry Force were deployed to assist with the recovery and rescue efforts.

3 If you don't want to make your own, you have a couple of options. The first is Photoshop's own selection of default Actions that you can apply to your image, especially if you like mono treatments.

4 If none of those Actions does the trick, there are a host of Actions to be found on the internet. Simply find the Action you're after, download it (after paying for it if necessary) and install it via Load Actions.



Using Photoshop Actions can speed up your workflow considerably

© PHIL HALL

Words & numbers

The eye should learn to listen before it looks

Robert Frank
American photographer
b 1924

29%

Fall in demand for Canon compact cameras for June-September 2015, compared to the same period last year


Nick Hedges is on a mission to meet up with his subjects after more than 45 years

© NICK HEDGES

Photographer tracks down subjects in iconic pictures

SEVERAL people featured in iconic photographs of Scotland's tenement slums have come forward after housing charity Shelter issued a public appeal.

When photographer Nick Hedges took more than 1,000 images for Shelter between 1969 and 1972, he imposed a ban on their use in Scotland to protect the identity of his subjects.

However, the photographer recently agreed to lift the 45-year restriction, saying he wanted to meet the people again and revisit the areas he photographed.

Launching the project on 21 October, Hedges said: 'It would be wonderful to meet the children I photographed all those years ago and to hear their stories.

'I often wonder what happened to them, if they went on to lead happy and healthy lives.'

The photographer added: 'When I was commissioned by Shelter to take these photographs, I never imagined that decades later they would still have such impact – none more so than on me personally.

'The poverty and terrible conditions witnessed shocked me to the core.

'My hope is that all these years later, by reconnecting with some of those I photographed, I am able to hear good news of what happened to the families.'

At the time of writing, Shelter told AP it was not yet ready to release details of people who have come forward so far.

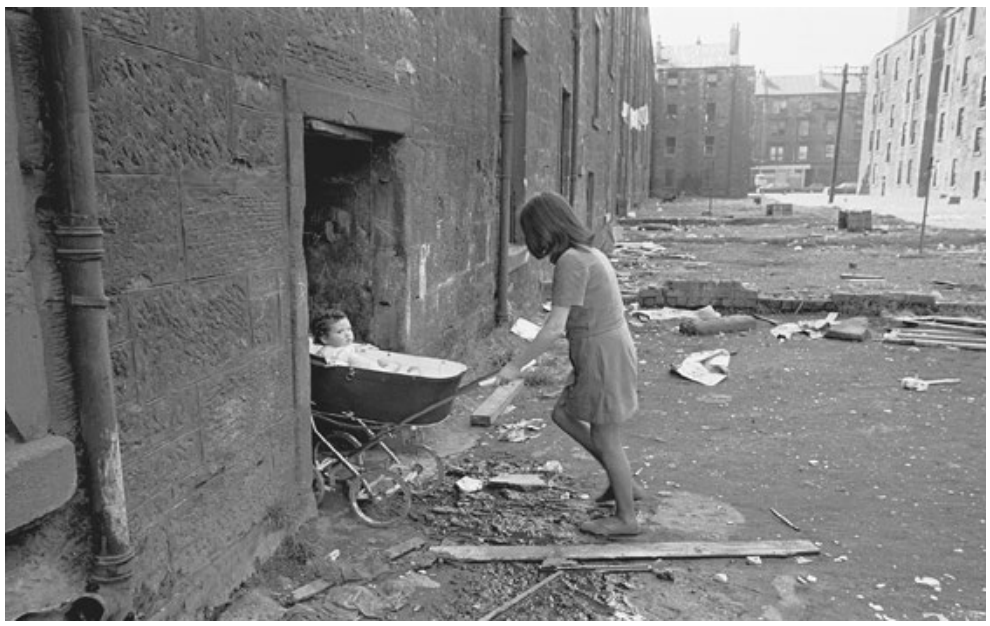
Commenting on the project, Shelter Scotland's director Graeme Brown said: 'These photographs are a sobering piece of history, not only for Shelter Scotland, but the nation as a whole.

'They show us how far we have come in providing safe, secure and affordable housing to the people of Scotland, but also that we must do more for the tens of thousands of families and individuals still desperate for a home to call their own.

'Almost 50 years after these pictures were taken, it is a mark of shame that almost 5,000 children in Scotland will wake up tomorrow homeless, often living in cold, damp and dangerous conditions.'

To view Nick Hedges' photos, visit www.shelterscotland.org/lifeworthliving.

People who recognise themselves, or someone else, in the photographs are urged to email information to mediascotland@shelter.org.uk


© NICK HEDGES

Shelter has not yet released details about the people who have come forward

Photo app Snapchat in privacy row

POPULAR mobile application Snapchat denied it stores users' photos on its servers after privacy fears emerged over recently revised terms and conditions.

Snapchat, a service favoured by teenagers which claims to have 100 million daily users, hit back at press reports that it now owns all pictures and video. A key feature has been its automatic deletion of images a few seconds after they have been viewed.

But revised rules state that users grant Snapchat 'a worldwide, perpetual, royalty-free, sublicensable, and transferable license to host, store, use, display, reproduce, modify, adapt, edit, publish, create derivative works from, publicly perform, broadcast, distribute, syndicate, promote, exhibit, and publicly display that content in any form and in any and all media or distribution methods...'



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Leica has declined to put a figure on the new AF speed

Leica 'doubles' AF speed of Leica T CSC

LEICA says it has doubled the AF speed of its Leica T compact system camera via a firmware update.

Asked to comment on the AF speed, Leica said it does not disclose actual figures.

Firmware version 1.4 for the Leica T is also designed to speed up the start-up time of Live View to a 'fraction of a second'.

Leica claimed in a statement: 'Touch-screen control has also been optimised and now offers response times three times as fast, for example in Review mode.'

The update also allows Leica SL lenses to be used with the Leica T.



At the same time, Leica also confirmed the launch of two new Leica T lenses: a Leica Summilux-TL 35mm f/1.4 Asph (pictured), due out next spring, priced £1,350; and a Leica APO-Macro-Elmarit-TL 60mm f/2.8 Asph, expected out in autumn 2016.

For details of the Leica T firmware update, visit uk.leica-camera.com/Photography/Leica-T/Leica-T/Firmware-Update-1.4.

Shock rail track photos trigger police appeal

POLICE have warned of the dangers of railway-line selfies after groups of people, including a toddler, were seen on tracks in Derbyshire.

Shocking CCTV footage shows adults and children taking selfies and posing for pictures on the railway track at Matlock Bath station, which sees more than 30 trains passing through it each day.

A group spent over eight minutes on the line 'taking photographs and chatting' in one of eight incidents that took place over a single day, according to Network Rail.

Inspector Eddie Carlin from British Transport Police said: 'The photos captured are extremely worrying.

'We are really concerned someone is going to get seriously injured or killed at the crossing. Trespassing on the railway is extremely dangerous and can have tragic consequences for those involved.'



© COURTESY NETWORK RAIL

Anyone who has information should call British Transport Police on 0800 405 040 or text 61016.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Phil Hall

CUMBRIA



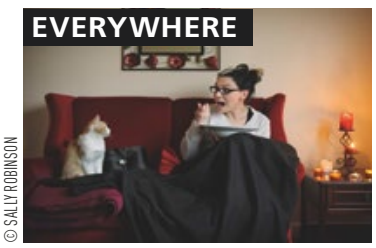
© STEVE GOSLING

Travelling Light exhibition

Steve Gosling showcases an exhibition of 30 black & white and colour landscape photographs at the Friends Gallery, Theatre by the Lake in Keswick. Steve will be giving a talk on 5 December where he'll show a wide selection of the images taken on his travels. Entrance to the exhibition is free; tickets for the talk are £4.

28 November-20 January 2016, www.theatrebythelake.com

EVERYWHERE



© SALLY ROBINSON

Pink Lady Food Photography

The closing date for entries for the Pink Lady Food Photographer of the Year 2016 is 7 February 2016, so there's still time to get your entries in. The competition has a prize pool worth £10,000.

Until 7 February 2016, www.pinkladyfoodphotographeroftheyear.com

KENT



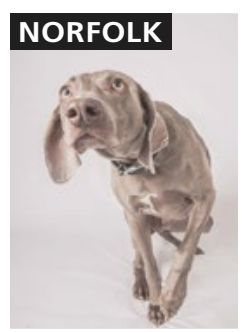
© PHIL HALL

Trackdays

A combination of track time for cars and a social event for all car enthusiasts, this is a great opportunity to shoot a range of automotive subjects. Watch expert displays of drifting, and explore the huge array of cars on show at your leisure.

22 November, www.msvtrackdays.com

NORFOLK



Wexhibition

Wex Photographic will be hosting a celebration of staff talent at its third Wexhibition, taking place at the King's Lynn Arts Centre. The exhibition aims to give visitors an insight into the range of photographic talents across the company.

Until 21 November, www.wexphotographic.com

Photography: A Victorian Sensation

There's only a week or so left to visit this show at the National Museum of Scotland. It looks at the pioneers of photography and discovers how the Victorian craze for the photograph mirrors our own modern-day fascination for recording the world around us.

Until 22 November, www.nms.ac.uk

EDINBURGH



© HOWARTH-LOOMES COLLECTION AT NATIONAL MUSEUMS



Viewpoint
Lars Rehm

With the recent launch of the iPhone 6s and 6s Plus, is Apple doing enough to keep on top of the mobile imaging game?

Since the very beginnings of mobile photography, Apple's iPhones have been the devices of choice among the most dedicated practitioners of this new form of taking photos. iPhone cameras simply used to be better than the cameras on competing devices which, combined with a superior imaging app selection, resulted in the iPhone and iOS operating system's leading position in mobile photography.

However, recently, this lead has started to shrink. Many observers were sceptical when last year Apple launched the iPhone 6 and 6 Plus, without significantly upgrading the 8MP imaging sensor that had been in use since the iPhone 4s. But Apple demonstrated that software is one of the company's core strengths, and thanks to excellent image processing and clever use of technology, despite the inferior pixel count the iPhone 6 offered very good camera performance. It arguably wasn't the best, though.

Now the 6s and 6s Plus have been revealed and, despite a resolution bump to 12MP and the addition of 4K video, the camera spec again looks average at best.



The new iPhone 6s and 6s Plus have 12MP cameras and 4K video

'Many of the reasons for Apple's popularity are unrelated to camera specs or even image quality'

And with the competition moving forward at a fast pace, it appears Apple hasn't been able to make up for the underwhelming technical specification with superior imaging software. Thanks to larger, higher-resolution sensors and improved processing, the top-end models from the likes of Samsung, Motorola, Sony and LG have left the new iPhones behind. The iPhone 6s actually only took the number ten spot in the renowned DxOMark Mobile image quality ranking, achieving the same score as its own predecessor, the iPhone 6, and Samsung's almost two-year-old Galaxy S5.

So is Apple doing enough to keep on top of the mobile imaging game? The answer is *just*, and for now. Many of the reasons for Apple's popularity among mobile photographers are unrelated to camera specifications or even image quality. Instead, many users value the Apple camera's ease of use and the iOS eco-system's expansive choice of imaging apps. With its premium build quality and cutting-edge design, Apple devices undeniably have a certain 'want-to-have' factor, and, just as with interchangeable-lens cameras, once you've bought into a system and spent money on apps and accessories, it becomes harder to switch.

So for now, Apple doesn't need to be too worried about a mass defection to alternative platforms, but the community will certainly have an even closer look at how the next iPhone's camera compares to its competitors.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

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New Books

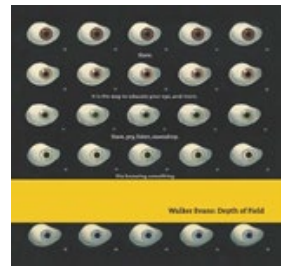
The latest and best books from the world of photography. By Oliver Atwell



© WALKER EVANS

Walker Evans: Depth of Field

Prestel, £55, hard cover, 408 pages, ISBN 978-3-79138-223-4



IN THE pantheon of great American photographers, it's perhaps Walker Evans who stands taller than most. His influence across the world of photography can be seen to this day, most notably in the genres of street photography and location portraiture. Evans' ability to draw the extraordinary from the everyday has been near unequalled in all the years since his death. This stunning volume from Prestel does ample justice to the legend's work, and succeeds not just because of its reproduction of his more famous works, but also because it takes the time to explore those images that have perhaps been overshadowed, such as his pictures taken in Florida's Gulf Coast. This is a vital volume for anyone serious about the history of photography and the history of that sprawling melting pot we call America. ★★★★★

The Black Dogs Project

By Fred Levy, Race Point, £16, hard cover, 128 pages, ISBN 978-1-63106-088-5



IT'S A SAD fact that 'Black Dog Syndrome' exists. This is a term that refers to the phenomenon of dogs with black fur being the last to be adopted and the first to be euthanised in rescue shelters. This led to The Black Dogs Project, a blog that went viral in 2014, and attempted to highlight this strange phenomenon. The man behind the blog was photographer Fred Levy, who has spent a great deal of time photographing these dogs in an attempt to show just how appealing (and adorable) they can be. The Black Dog Project really is a more than admirable project that has led to a seriously heart-melting book. It should go without saying this is one for the dog lover in your life. Maybe it will even inspire them to go out and adopt a beautiful black dog. ★★★★★

WIN a place on our street photography workshop with two of the UK's best street photographers



Join Fujifilm and Amateur Photographer on November 18th with a very select group of readers to try out the latest Fujifilm X-Series cameras on a street walk in the heart of London's West End under the expert guidance of professional photographers Matt Hart and Kevin Mullins.

Successful applicants will be issued with the latest Fujifilm X-Series cameras including the fabulous X-T1 and X-T10, as well as the choice of lenses to try out, for a street walk around the West End's hotspots, whilst picking up professional tips and techniques from the two of the UK's finest street photographers. Refreshments will be provided and everyone will leave with a goody bag

When: November 18th

Where: Central London/ West End

X-Photographers
FUJIFILM



KEVIN MULLINS is an award-winning wedding and street photojournalist with a passion for people watching. He shoots with the small, Fujifilm mirrorless cameras and always with natural light only. He was the first Fujifilm X-Photographer in the wedding area and shoots exclusively as a documentary / candid photographer. Weddings are where Kevin plys his trade, but as he says, really it's just "people being people – they happen to be at weddings". His wedding and street work feed into one another - candid street photography is his training ground for his successful wedding photography. He runs regular photography workshops and seminars across the UK & beyond



MATT HART is Street and Event Photographer based in Liverpool. He is an official Fujifilm X Photographer; a Formatt Hitech featured Artist and the founder of The Fujiholics Social Media Group. Matt is passionate about Street Photography, he has developed the skill to observe and be virtually invisible, letting the world carry on around him without affecting the scene. The subject is unaware. Matt keeps the system and process as simple as possible so as not to over complicate the task. This is why he has chosen the Fuji X system for his professional work which helps him to achieve his style.Matt runs Street Photography workshops and courses around major UK cities passing on his techniques in

To enter this fantastic competition visit **www.amateurphotographer.co.uk/fujixperience**

Even if you only have a passing interest in cars, you've probably flicked through the pages of glossy car magazines and looked on enviously at some of the striking car photography on display.

Of course, not all of us will have access to an Aston Martin or Ferrari, but that shouldn't put you off. We're going to show you how it's possible to get great shots, regardless of the car you have, while there are also a number of events that will let you get up close to a host of impressive vehicles.

Panning

FOR CREATING a sense of speed and movement in a car shot, panning is invaluable. It's one of the best ways to convey motion, and you're not restricted to a specific car, as you can apply this technique at motoring events or simply by sitting next to a suitable section of road.

You may have had a go at panning in the past, but it's worth a recap. Panning is where you follow your subject with a slow shutter speed to blur the background, but keep the point of interest sharp as the subject passes in front of you.

The shutter speed you opt for will depend on the car's speed, so be prepared for a bit of trial and error. A good starting point for a car travelling at 30-40mph is around 1/80sec, although shooting in daylight conditions will often mean dropping the ISO down to 100 or 200, and stopping the lens down to f/11.

Focusing

Opting to use your camera's AF can produce mixed results – if it gets it right, it can't be faulted, but you may find that your camera can misfocus or settle on the wrong point of the car. An alternative is to focus on a point in the road where you know the car is going to pass, then switch to manual focusing. As you'll probably be shooting at a relatively large depth of field, you can ensure your focusing is spot-on and concentrate fully on your positioning relative to the car.



ALL PICTURES THESE PAGES © PHIL HALL



Events like the Goodwood Festival of Speed are great places to try panning

Positioning

Where possible, you want to get as far back as you can from the passing car, while also ensuring you have plenty of space in the frame as it passes – this will also be useful later when cropping as you may want to tilt the image slightly to accentuate the sense of speed.

Avoid moving your feet, so position them slightly apart facing forwards, using your torso to twist from left to right as you follow your subject. As the car approaches, follow it in one smooth, fluid movement, only firing the shutter once the car is close enough. Don't be disheartened if you don't get it bang-on first time – panning requires plenty of practice and patience.

Chasing **cars**

You don't need to own a supercar to shoot striking automotive shots, as **Phil Hall** reveals

Be prepared to put in practice time in order to refine your panning technique

Tracking

While panning requires you to move your lens at the same speed as a moving vehicle passing in front of you, an alternative is to shoot alongside it in a secondary moving vehicle. As with panning, you'll need to shoot with a slow enough shutter speed to introduce that feeling of movement, but by matching the speed of the two vehicles, the car you're shooting remains pin-sharp. However, this shouldn't be tried on public roads.



Tracking from another car can provide excellent results

On location

CARS don't always have to be moving for successful automotive photography – a static location shot can be just as striking, and the set-up is just you and the car. The location you choose is really dependent on the car you have, so whether you opt for urban and industrial or rural and quaint, it needs to complement or contrast with the styling and age of the car you're shooting. Wherever you decide to shoot, though, it's important to check whether you are allowed to do so.

Once you've got the location sorted, you need to think about lighting. You can opt for natural light, or you might want to think about injecting some additional lighting such as off-camera flash to really light up your subject.

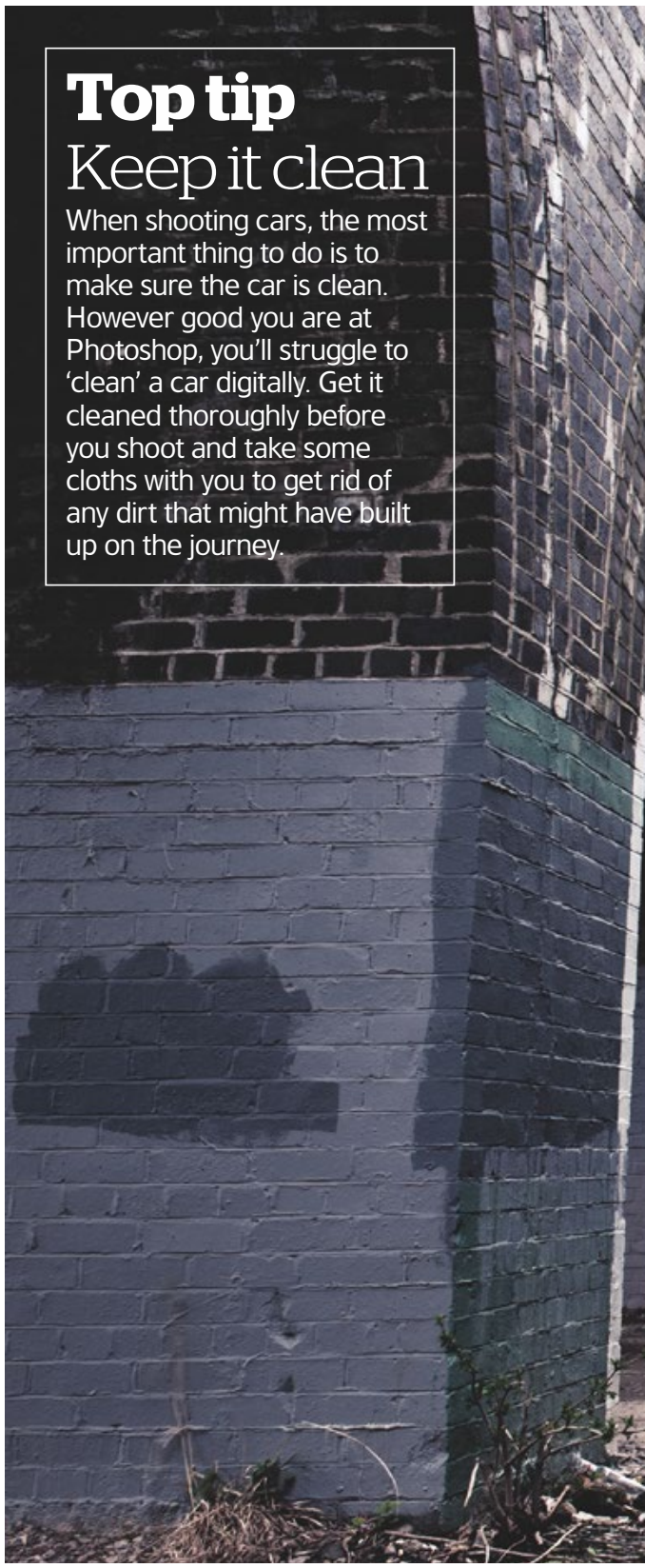
While dedicated location lighting is useful, you'll still be able to do this effectively with one or two flashes, along with some lighting stands and modifiers. Results can be very impressive, especially if you purposefully underexpose the background by a couple of stops and get the flash spot-on the car – a combination that makes for a striking look.

While you can go for a wider view, a telephoto can also be a useful option. Get down low on the ground – even try lying flat – as the compressed perspective will produce a dramatic image. Try a three-quarter view of the car and think about tilting the angle to add a little more purpose to the shot. Shots from a higher elevation also work well, as it's an angle that we don't often view a car from. You may be able to find a higher spot to shoot from, but as this isn't always possible it's worth taking a small step ladder with you.



The background you choose will play a crucial part in the final image

© ANDREW SYDENHAM



Top tip

Keep it clean

When shooting cars, the most important thing to do is to make sure the car is clean. However good you are at Photoshop, you'll struggle to 'clean' a car digitally. Get it cleaned thoroughly before you shoot and take some cloths with you to get rid of any dirt that might have built up on the journey.

© PHIL HALL





Work your way around the car looking for points of interest

© PHIL HALL





Details and interiors

RATHER than trying to shoot the whole car, take a different approach and focus on interesting details, as more often than not these are what makes a car unique. Arm yourself with a standard zoom, or a fast prime like a 35mm or 50mm if you have one, and gradually move around the car looking for points of interest. This could be a badge, a radiator grille or simply a curve in the bodywork, but once your eyes are drawn to a spot, look to get the best angle, whether that's getting down low or to the side.

The car you shoot doesn't have to be in pristine condition, either (although it does need to be clean) – more often than not a car that looks like it's had some faithful use will make better subject matter. Just be careful when working close to the car as you'll need to keep

When shooting in some locations, make sure you get permission first

an eye out for reflections, especially if the car is dotted with chrome. Weather also plays an important part – an overcast day can work really well as the soft diffused light means you'll avoid hard shadows, while the warm glow of early morning or at the end of the day can add an extra element to your shot.

Interiors

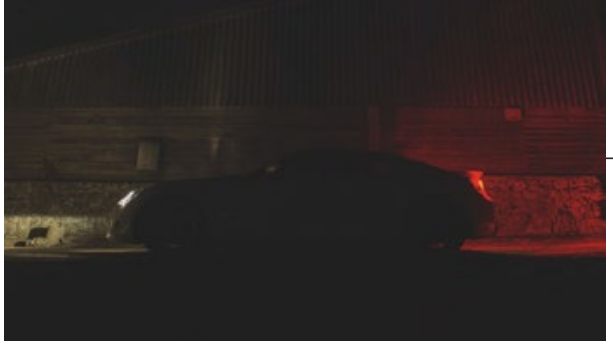
As with the outside, you may want to focus on specific details, opting for a fast aperture to not only put the background in relief, but also to shoot at workable shutter speeds when shooting handheld.

Alternatively, you might want to achieve a brighter, airier look. A large piece of white card (A1 or A0 size will do the job and can be found in art shops) is perfect for lighting shadows, while some remotely triggered flashguns do a good job of sculpting light.



A wideangle lens will be necessary when shooting interiors

© ANDREW SYDENHAM









Work on individual elements of the car for each shot, then merge the images into a single photo



This final composite image is made up of four separate shots

ALL PICTURES THESE PAGES © PHIL HALL, CAR SHOWN (GT86) KINDLY SUPPLIED BY TOYOTA GB



This shot was constructed from multiple images lit with a single flashgun

Painting with light

ALMOST like modern-day pieces of sculpture, cars lend themselves perfectly to painting with light, as it really allows you to reveal the shape and form of the bodywork. You don't need a huge amount of expensive kit, either, as a flashgun or torch will do a decent job to get the ball rolling. For more control, though, you can look at using an LED panel. For this shot (left) we used the Gloxy Power Blade that has 298 LEDs grouped together in a strip, but there are a range of options to suit all budgets. While different light sources will produce slightly different results, the principles for a successful shot remain the same.

The basics

Pick your background. In this case we opted for an old farm building to contrast with the clean, defined lines of the car, but an urban background could work just as well. Also remember that you need to consider the amount of ambient light in the area – you want as little as possible,



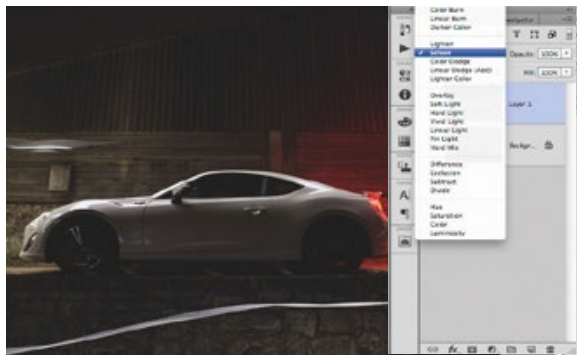
otherwise it risks encroaching on the scene and ruining the image.

Once you've got your location sorted, it's time to set up. If you can, bring a friend to help out. Not only can they collaborate on the shoot (life's a lot easier with someone firing the shutter), but it's always good to have some company if you're working in the dark at night.

With your camera placed on a tripod, working in the dark can make focusing tricky, so get your friend to throw some light on the car while you set the focus. Once you're happy, lock it off and then dial in the exposure. Set the ISO at 100-200 and then, as a starting point, set the aperture at f/11 and an exposure at 30secs.

Unless you're extremely lucky, you're not going to get the perfect shot in a single capture. Instead, you want to build up elements of the shot that can then be merged later in Photoshop, so it makes sense to pick out the elements you want to work on. One could be the cabin, another could be the side panels and another the wheels, while you might also want to bring in elements of the background. If you want to include the head and tail lights, do this separately first. Then switch them off and start your light painting. Try to keep your movements as smooth as possible and shield them from the lens. Once you've taken a variety of shots, it's time to pack up and head home to blend them together.

STEP-BY-STEP GUIDE



1 Select images

Once you've selected the images you want to use, batch convert the raw files in Lightroom or Photoshop. Then, with an ambient headlight shot working as your background layer, paste in another image and change the Blending Mode to Screen.



2 Layer mask

You may want to hide some elements of the image, so with Layer 1 selected, create a new Layer Mask and with a black Brush, run over the areas to you want to remove. You can then look to add your next layer.



3 Fill to black

Some layers don't need a Screen Blending Mode. Instead, apply a Layer Mask filled Black before using a White brush to reveal certain areas – in this case we only wanted to have the wheels show in this layer. Continue until you're happy with the look.

KIT LIST



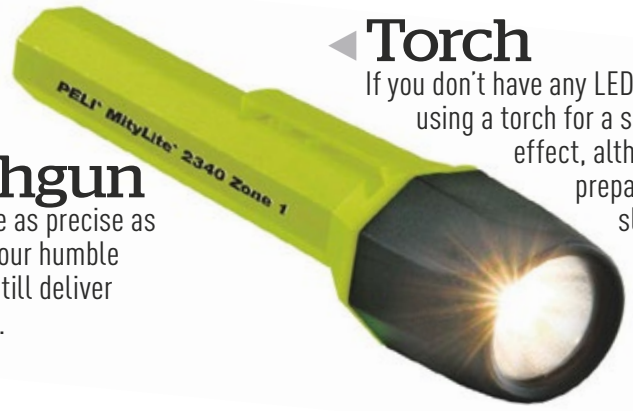
Gloxy Power Blade

With a long beam of solid and neutral light, this is a great piece of kit to use for illuminating a car.



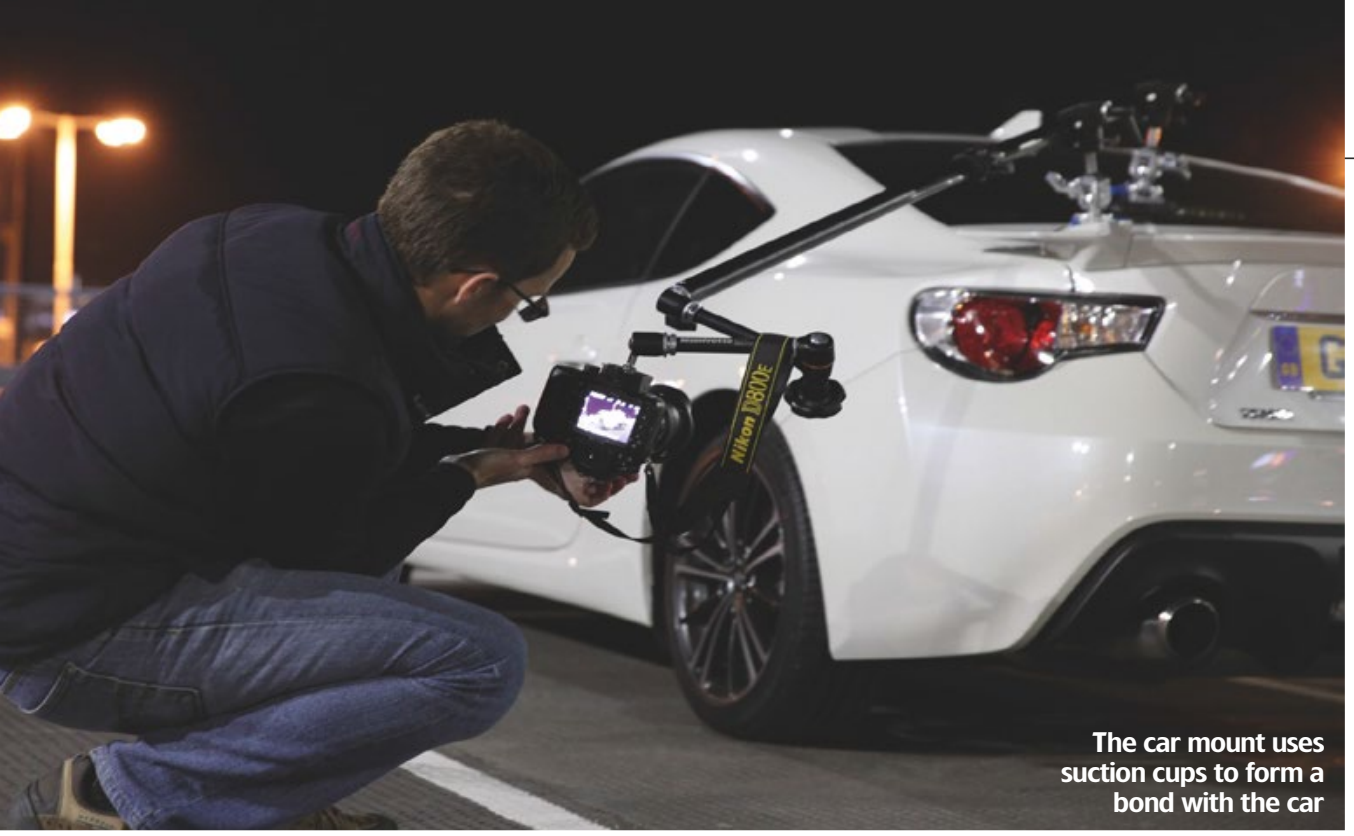
Flashgun

While not quite as precise as an LED light, your humble flashgun can still deliver decent results.



Torch

If you don't have any LED lights, try using a torch for a similar effect, although be prepared for a slightly warm result.



The car mount uses suction cups to form a bond with the car

Using a car mount

IF YOU want to take things a little further, you can look at using a camera rig. By temporarily fixing a rig to the car in this way, you're allowing the camera to move at an identical speed to the car, introducing motion blur into the shot while keeping the car pin-sharp and adding a real sense of movement to the image.

You'll find camera rigs in all shapes and sizes, but a popular choice is to use a couple of Manfrotto pump cups, Manfrotto super clamps and a telescopic pole with a Manfrotto magic arm attached, onto which you can then lock the camera. Because you're shooting relatively close to the car, you'll need a fairly wide focal length – something like a 16-35mm on a full-frame DSLR fits the bill perfectly. That's not forgetting a whole lot of faith as you let your camera kit dangle from the car as it moves along. But don't worry, it won't actually be travelling that fast. More on that in a moment.

In use

When setting up a shot with a rig, front or rear three-quarter images tend to work best, although you should discount detail in front or rear shots. Just remember that there is no getting away from having the rig appear in your shot and it's going to have to be removed later in post-production. One thing you can do to make life easier in Photoshop is to position the camera upside down so the telescopic arm is rising from the camera, as it's much easier to clone a pole out against a sky or background than it is to have to rebuild sections of the bodywork.

This can make composition a little tricky, especially as you'll potentially be working at awkward angles. However, this is where live view becomes extremely useful, as it makes it much easier to frame your shot. Once you've got your focus, it's best to lock it off in manual to avoid the camera's AF shifting focus inadvertently when shooting.

Shutter speeds

Just like panning, getting the right shutter speed is the real key to the success of the final image. You need to be slow enough to introduce blur into the shot, but not so much so that you risk compromising image sharpness.

If you're shooting in daylight, start by dropping your ISO down to 100-200 and in shutter priority mode, experiment with shutter speeds of 1/15-1/60sec as a starting point. You'll find that the car only needs to be moving at around 5-10mph to introduce blur and make it appear as if it's travelling much faster. If you're struggling to achieve a balanced exposure – it may be too bright, for instance – pop a neutral density filter on the front. When it comes to night shooting, try a shutter speed of around 1-1.5sec as this will render lights as long light trails.


© PHIL HALL. CAR SHOWN (GT86) KINDLY SUPPLIED BY TOYOTA GB
The final shot, once the car mount has been cloned out in post-production



KIT LIST



Hague SM11 telescopic mount rig

You can build your own rig from individual parts, but Hague's all-in-one solution is a great option at £276.



Manfrotto Magic Arm

The Manfrotto Magic Arm with a super clamp (£112) offers a bit more flexibility when it comes to framing your shot.



Trigger

To fire the shutter as the car moves along, a remote release is essential. Happily there are numerous options available on the high street.

Avoiding vibration

With a long telescopic arm protruding out from the car, it will be no surprise to hear that vibration can become an issue, introducing loss of sharpness in the image. Some photographers like to attach guide lines from the telescopic arm to the corners of the car for extra stability, but simply holding the camera as the car moves can help. It is important to look for smooth roads and make sure the car maintains a consistent speed.

Alternatively, rather than shooting with the engine on, you can simply push the car to minimise the effect of engine vibration. If you try this and you're still having trouble with unwanted vibrations, one trick is to shoot a static shot and then blend it with the moving image later.

Finally, triggering the shutter. You can use a remote trigger such as PocketWizard Plus III (see left) or, if your camera has one, you can use its intervalometer to fire a series of shots in quick succession as the car moves along.



Rather than shooting with the engine on, you can push the car to reduce vibration

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"If you're hesitant about investing in filters, SRB is a good place to start. An Excellent choice."
- Amateur Photographer Magazine, 2014

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Circular Filters

The ND1000 is our award-winning, 10 stop long exposure filter! By far the most popular filter at SRB!



ND1000 Filters

★★★★ - Photoplus Mag

46mm	£22.50	62mm	£27.00
49mm	£23.50	67mm	£28.50
52mm	£24.00	72mm	£29.50
55mm	£24.50	77mm	£32.50
58mm	£25.50	82mm	£37.50

"Best Value" in Photoplus Big Stopper Group Test

Circular Polarisers

Sizes: 25 to 86mm

49mm	£16.75	67mm	£18.00
52mm	£17.00	72mm	£19.00
55mm	£17.00	77mm	£21.00
58mm	£17.00	82mm	£26.00
62mm	£17.50	86mm	£33.50

ND Fader Filter

★★★★ - AP Magazine

46mm	£26.00	62mm	£32.00
49mm	£27.00	67mm	£35.00
52mm	£27.50	72mm	£36.00
55mm	£29.50	77mm	£39.00
58mm	£31.00		

4 stars from AP Magazine for Quality & Value

UV Filters

Sizes: 25 to 105mm

46mm	£10.95	62mm	£13.95
49mm	£12.95	67mm	£14.95
52mm	£12.95	72mm	£15.95
55mm	£12.95	77mm	£17.95
58mm	£13.95	82mm	£19.95

ND Filters

Sizes: 27 to 82mm

46mm	£17.00	62mm	£21.00
49mm	£17.00	67mm	£23.00
52mm	£18.00	72mm	£26.00
55mm	£19.00	77mm	£28.00
58mm	£20.00	82mm	£31.00

4 Grades: 0.3, 0.6, 0.9, 1.2

★★★★★ Digital Camera ND Group Test

ND Grad Filters

Sizes: 40.5 to 82mm

46mm	£16.50	62mm	£20.00
49mm	£17.00	67mm	£21.00
52mm	£18.00	72mm	£21.50
55mm	£19.00	77mm	£22.50
58mm	£19.50	82mm	£24.50

4 Grades: 0.3, 0.6, 0.9, 1.2

The SRB ND and ND Grad Filters have been listed in Amateur Photographer's Top 10 Landscape Accessories

More Circular Filters...

Size information at our website - SRB-Photographic.co.uk

Infrared Filters	from	£17.50	Colour Grad Filters*	from	£14.00
Skylight Filters	from	£12.50	Star Effect 4-Point	from	£14.00
Black & White Filters*	from	£14.00	Star Effect 6-Point	from	£14.00

*4 Types: Red, Yellow Green, Orange

*3 Types: Blue, Sunset, Twilight

Square Filters

Pro Filter Holder

NEW!

Aluminium Filter Holder

A Size	£19.95
P Size	£24.95
P Size W/A	£24.95



Pro Filter Kits

NEW!

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£34.95
A Size Filter	£49.95
P Size Starter	£39.50
P Size Filter	£54.95



Square Filter Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00
Adaptor Rings	£4.95



Square Filter Kits

3 types: Full ND, Soft ND, Hard ND

A Size Starter	£24.95
A Size Filter	£39.95
P Size Starter	£24.95
P Size Filter	£39.95

Starter Kit: 1 Filter Filter Kit: 3 Filters



Individual Square Filters

A & P Size Resin Filters

0.3 Full ND	£13.50	0.9 Hard ND Grad	£13.50
0.6 Full ND	£13.50	1.2 Hard ND Grad	£15.95
0.9 Full ND	£13.50	Circular Polariser	£26.00
1.2 Full ND	£15.95	Blue Grad	£13.50
0.3 Soft ND Grad	£13.50	Sunset Grad	£13.50
0.6 Soft ND Grad	£13.50	Twilight Grad	£13.50
0.9 Soft ND Grad	£13.50	Black & White Filters	£13.50
1.2 Soft ND Grad	£15.95	4x Star Effect	£13.50
0.3 Hard ND Grad	£13.50	6x Star Effect	£13.50
0.6 Hard ND Grad	£13.50	P Size Diffusion Filter	£12.50

NEW!

★★★★★

0.3 ND Glass Pro	£29.95
0.6 ND Glass Pro	£29.95
0.9 ND Glass Pro	£29.95
ND Glass Pro Set	£79.95



5 stars for build, image quality & value for money. April 2014

Close up Lens Sets



Sets include: 1+ Lens, 2+ Lens, 4+ Lens, 10+ Lens

★★★★★ Photoplus Best on Test 90% rating

52mm	£17.00	67mm	£21.50
55mm	£18.00	72mm	£23.00
58mm	£19.00	77mm	£24.50
62mm	£20.00		

Step Rings

Prices from £4.95

Thread size ranges: 37mm - 105mm

All sizes available online

Auto Extension Tubes

Set of three extension tubes

★★★★★ Digital Photo Mag, 2015

Canon EOS	from £29.95	Nikon	£54.95
Canon EOS-M	£49.95	Pentax Q	£49.95
Micro 4/3	£49.95	Sony Alpha	£54.95
Nikon 1	£49.95	Sony NEX	£49.95

Lens Adaptors

Camera		Lens	£	Camera		Lens	£
Canon EOS	to	M42	£16.95	Micro 4/3	to	Nikon	£29.95
Canon EOS	to	Nikon	£22.95	Micro 4/3	to	Nikon G	£34.95
Canon EOS	to	Nikon G*	£39.95	Micro 4/3	to	M42	£29.95
Canon EOS	to	Pentax K	£24.95	Micro 4/3	to	Olympus OM	£29.95
Canon EOS	to	Olympus OM	£24.95	Micro 4/3	to	Minolta MD	£29.95
Canon EOS	to	Con/Yash	£24.95	Micro 4/3	to	Leica R	£29.95
Canon EOS	to	Leica R	£22.95	Micro 4/3	to	Leica M	£29.95
Canon EOS	to	Leica M	£24.95	Micro 4/3	to	Sony Alpha	£34.95
Canon EOS	to	Canon FD	£44.95	Micro 4/3	to	Pentax K	£29.95
Canon EOS-M	to	Canon EOS	£29.95	Micro 4/3	to	Canon FD	£29.95
Canon EOS-M	to	Leica M	£29.95	Micro 4/3	to	Con/Yash	£29.95
Canon EOS-M	to	Nikon	£29.95	4/3	to	M42	£17.95
Canon EOS-M	to	Canon FD	£29.95	4/3	to	Con/Yash	£22.95
Canon EOS-M	to	C Mount	£29.95	4/3	to	Leica R	£22.95
Canon EOS-M	to	M39	£29.95	4/3	to	Nikon	£22.95
Canon EOS-M	to	M42	£29.95	4/3	to	Olympus OM	£22.95
Fuji X	to	M42	£24.95	4/3	to	Pentax K	£22.95
Fuji X	to	Leica M	£29.95	Pentax	to	M42	£18.95
Fuji X	to	Nikon	£29.95	Pentax	to	Nikon	£44.95
Fuji X	to	Canon EOS	£29.95	Pentax	to	Sony Alpha	£44.95
Fuji X	to	Olympus OM	£29.95	Pentax	to	Canon FD	£44.95
Fuji X	to	4/3	£29.95	Sony Alpha	to	M42	£15.95
Fuji X	to	Canon FD	£29.95	Sony Alpha	to	Minolta MD	£44.95
Fuji X	to	Con/Yash	£29.95	Sony Alpha	to	Nikon	£44.95
Nikon	to	M42	£24.95	Sony Alpha	to	Pentax K	£44.95
Nikon	to	Canon FD	£44.95	Sony Alpha	to	Canon FD	£44.95
Nikon	to	C Mount	£32.95	Sony NEX	to	Canon EOS	£29.95
Nikon 1	to	M42	£24.95	Sony NEX	to	Nikon	£29.95
Nikon 1	to	M39	£22.95	Sony NEX	to	Sony Alpha	£34.95
Nikon 1	to	Nikon	£29.95	Sony NEX	to	Olympus OM	£29.95
Nikon 1	to	Canon EOS	£44.95	Sony NEX	to	Pentax K	£29.95
Nikon 1	to	Pentax K	£29.95	Sony NEX	to	Leica M	£29.95
Nikon 1	to	Leica M	£39.95	Sony NEX	to	Leica R	£29.95
Nikon 1	to	Leica R	£37.95	Sony NEX	to	Canon FD	£42.95
Nikon 1	to	Con/Yash	£23.95	Sony NEX	to	M39	£23.95
Micro 4/3	to	Canon EOS	£29.95	Sony NEX	to	M42	£23.95

*with aperture control

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Lee Filters

100mm System



Foundation Kit £59.95

Adaptors Rings	from	£20.00
Professional Kit		£115.00
Upgrade Kit		£78.00
ND Grad Sets		£199.00
Individual Filters	from	£75.00
Big Stopper		£104.95
Little Stopper		£95.99
Landscape Polariser		£173.99

Lee Seven5



Seven5 Holder £59.50

Adaptor Rings	£17.50
Starter Kit	£109.00
ND Grads	£52.00
ND Filters	£64.95
Big Stopper	£65.00
Little Stopper	£68.00
Polarisers	£190.00
Deluxe Kit	£460.00

Lee SW150



SW150 Mark II Holder	£150.00
Nikon 14-24mm Adaptor	£90.00
Canon 14mm adaptor	£90.00
Sigma 12-24mm Adaptor	£90.00
Samyang 14mm Adaptor	£90.00
Tokina 16-28mm Adaptor	£90.00

more adaptors online

Accessories



NEW!



NEW!



Camera Spirit Levels	from	£3.50	Lightning Sensors		£64.95
Memory Card Cases		£9.95	Lens Pen		£4.95
Reflector Kits		£8.95	Selfie Stick		£7.95
Rainsleeves	Pack of 2	£5.95	Bluetooth Remotes		£4.95
White Balance Caps		£9.95	Cleaning Kits	from	£5.95
Filter Stack Caps	from	£8.95	Dust Blowers	from	£3.50
Angled View Finder		£39.95	Cleaning Solution		£4.95

Microfibre Cloths	from	£1.50			
Olloclip Lenses	from	£59.95			
Lens Pouch	from	£8.50			
Deluxe Lens Pouch	from	£11.95			
Circular Filter Pouch		£5.95			
Square Filter Wallet		£9.95			
Square Filter Case		£1.95			

OpTech

EZ Comfort Strap	£9.99
Gotcha Wrist Strap	£9.99
Tripod Strap	£19.99
Utility Strap - Sling	£19.99

Tripods

Onit Carbon Fibre Tripod	£179.95
Onit Carbon Fibre Monopod	£39.95



NEW! NEW!

Caps & Hoods

Lens Caps		£3.95
Body Caps		£3.50
Rear Lens Caps		£3.50
Petal Hoods	from	£10.95
Rubber Lens Hoods		£4.95

Self Take Kits

DSLR Kit	£34.95
Compact Kit	£24.95
Angled Kit	£34.95
12" Vinyl Cable	£7.50
20ft. Air Release	£12.50

Shutter Releases

DSLR Bracket	£24.95
Compact Bracket	£19.95
Angled Bracket	£24.95

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Email amateurphotographer@timeinc.com and include your full postal address
Write to Inbox, Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Camera vs phone

Like Lars Rehm (AP 24 October), I too do much more photography with a smartphone, in my case a modest 13MP on the Samsung Galaxy Note 3. My Canon DSLR mostly sits at home in its case. I carry my phone in my pocket pretty much all the time, so when I see a photo opportunity it's there to grab at a moment's notice. Indeed, I'm reminded of a notable photographer's advice on how to get great shots, 'f/8 and be there'.

However, although modern sensors are constantly improving, pursuit of pixel count above all else has left an issue with image quality – especially when using very small sensors and lenses. Even the best-quality sensor is at the mercy of the lens. It seems to me that the tiny lens size will always limit quality on phone cameras, and there's no solution to that problem. Nor can you do what you can with an interchangeable-lens system, and get a better lens if the stock item is inadequate.
Austin Shackles, Carmarthenshire



These are all good points, Austin. We've started reviewing more and more lenses as there seems to be a real appetite for them. In the entry-level and enthusiast camera categories, there seems to have been something of a plateau in terms of image quality, and instead of upgrading cameras people are looking at lenses to offer something extra.

Smartphone lenses are small, but then so are the sensors, so it's relative. As phones get slimmer I wonder how manufacturers will be able to increase the sensor size and resolution, and keep lenses at a reasonable size. Of course, the talk is of being able to plug in modules to upgrade the camera. Devices such as the DxO One, Sony QX cameras and Olympus Air already offer this facility, but perhaps we need something smaller and more convenient – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com

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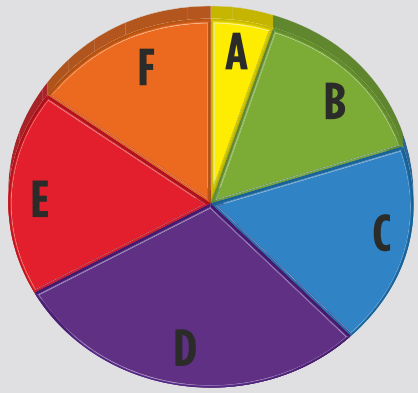
Top tech

I just wanted to drop you a line to say how much I've been enjoying *Amateur Photographer* recently. It can't be easy producing consistent high quality in a weekly magazine! I have particularly enjoyed Jeremy Walker's articles, which are well written and bring a lighthearted style to a subject that has an often unrecognised, but nonetheless nuanced technicality to it. As a mainly wildlife photographer, I've been appreciating the greater depth of these articles.
Dr Robin Glaze, via email

Thanks! We like to mix up the content and contributors as much as possible so there's something for everyone, and so that you hear the thoughts, opinions and advice of as many different types of photographers as possible – Richard Sibley, deputy editor

Jump the Q

When the Leica Q was first announced, it immediately leapt to the top of my 'most desirable' list. That must be more than a month ago, although it does seem longer. The yearning was made worse when your comparison between the Leica Q and the Fujifilm



In AP 24 October we asked

On average, how much time do you dedicate to photography each week, including everything from taking photos and editing, to reading magazines or online articles?

You answered...

A Up to 1 hour	**5%**
B 1-2 hours	**15%**
C 3-4 hours	**18%**
D 5-10 hours	**29%**
E 10+ hours	**18%**
F 24+ hours	**15%**

What you said

'Like a good many photographers, my hobby is hampered by having to work five or more days a week'

'I don't think the range of options in the poll go nearly high enough, especially for those of us who are enjoying retirement and can spend time on our hobbies. I reckon I spend well over 60 hours per week on photography and related activities'

'I never leave home without a camera. If I see something I like, I'll start recording it. When I feel like posting a picture, I do so. No time "dedicated" to it'

This week we ask...

Has your camera equipment ever affected the way you take images?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.



The cover published in AP 24 October is from 6 July 1955. The winner is John Palmer, whose guess was closest to the correct date.

X100T – also on my list – was published and you gave the Q five stars (AP 24 October).

However, if I had the funds could I actually buy a Leica Q? It would appear not. In an exercise of futility I occasionally check a range of websites and I haven't yet found one with stock. Now why do manufacturers do this? I wish they would only announce equipment to the public when stock is available; the current situation is just cruel.

By the way, I can't afford the X100T let alone the Q – I just like pressing my nose against the toyshop window!
Bill Winward, Wiltshire

Most manufacturers and stores take pre-orders on cameras the moment they are announced. As is often the case with highly popular models, the initial batch that is manufactured and shipped around the world often only fulfils these pre-orders. It can be a few weeks or more until another shipment arrives.

The Leica Q is a really stunning camera, but it should be a very considered purchase because of its expense. I would urge people to think about what benefit the camera will offer over its competitors, and whether these features will improve our pictures – Richard Sibley, deputy editor

Film memories

Chris Thurman's recent letter (AP 24 October) may have brought back to AP readers of a certain age memories of the Adox range of black & white films.

Adox was the film of choice for many photographers in my local camera club in the late 1950s and early '60s. I believe the film was originally manufactured in Germany in 1952 before being sold to DuPont USA in 1962. It in turn licensed manufacturing rights to Efke, a company in Zagreb, which was then in Yugoslavia.

If I remember correctly, there were two or three black & white films in the range, all very slow by today's standards marked up with a DIN speed rating.

The version I used was around 25 ASA and exposed at 20 ASA when developed in a home brew. I purchased a cheap set of balances to weigh out the three chemicals involved. The local chemist, who was also a camera club member, obliged those who did not possess a balance.

The developer was easy and cheap to make up, and produced razor-sharp negatives on the many rolls of Adox film that passed through my treasured old Rolleicord twin-lens reflex. After more than 50 years the formula is etched in my mind. We derived a great deal of pleasure making up our own chemistry in those far-off days.

So would I like return to the days of film and wet chemistry? As I sit back at my computer, insert a 16GB memory card into it and shout down to the wife for a coffee – not on your life!
David Horner, Leeds

Ha ha! The darkroom. Yin and yang. A peaceful reflective haven and a place of darkness full of nightmares! Where memories come to life before your eyes, or are destroyed by air bubbles, dust, fogging, light leaks or spent chemicals. Hours spent spotting out marks, or flattening prints left too long in the dryer. And the smell of chemicals on your hands for days. Oh, I do miss it sometimes, as I sit drinking coffee and take a break from editing my images in Lightroom – Richard Sibley, deputy editor

In next week's issue On sale Tuesday 17 November



© STEVE MORGAN

Telling tales
We show you how to reveal your subject's character in portraits

Tamron SP 45mm f/1.8 Di VC USD
Damien Demolder tests Tamron's first premium fixed-focal-length lens

Epic landscapes
Landscape Photographer of the Year 2015 finalist Damian Shields explains how he takes his stunning images and reveals his favourite locations

Laowa 15mm f/4
We test the LX FX 15mm f/4 Wideangle 1:1 Macro lens that combines extreme wideangle macro with shift capability

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Why digital film?

In the second of our series on shooting video, we look at different video formats, and discover what a **digital film camera** can add to your production

In the first part of this series we looked at making the jump to shooting digital film, but now it's time to start getting down to the nitty-gritty and to demystify some of the terms you'll come across.

While it may seem like there's a minefield of acronyms and numbers to learn, the key concepts are quite easy to understand.

The different file types have different characteristics and use different compressors to code the video footage. Just like when shooting still images, the higher the compression, the smaller the file is, although the image quality suffers as a consequence.

Compression

Perhaps the most common compression format is H.264. Chances are if you have a DSLR, CSC or even a compact camera released in the last few years, it will record 1920x1080 resolution video using H.264 compression. The vast majority of consumer cameras that use H.264 compression capture the colour detail in 8-bit. This is the same level of colour detail as that in JPEG images.

From experience, photographers know that a lot of detail can be lost in the highlight and shadow areas of JPEG images. As we talked about in part one of this series, when it comes to colour grading the footage you have recorded, 8-bit video has very little flexibility. If you haven't recorded the detail, and it isn't in the file, there's unfortunately nothing you can do.

10-bit and 12-bit

Professional digital film cameras will use 10-bit, or even 12-bit codecs. It's these cameras that are used to record the films and TV shows we watch. The extra bit-depth means that professional filmmakers can change the look and feel of their footage by adjusting the colour, as they have much more information. This extra information allows you, the filmmaker, to make all the decisions about which details are kept.

The advantage of 10-bit compression is that rather than having just 256 levels, for each red, green and blue channel, there are instead 1,024 levels. The result is that there's much more detail in this ProRes footage in terms of colour details, and in the subtleties of graduated tones. If you've ever noticed colour banding in video footage of blue skies, this is usually the result of a low bit rate.



A model such as the Blackmagic Cinema Camera offers huge advantages over a DSLR

Now imagine what 12-bit footage looks like, as each RGB colour has 4,096 different levels. This is a huge amount of detail and is exactly what a digital film camera can capture.

> **'With 13EV dynamic range... you're actually getting cinema-quality footage'**
> **Sean Tucker**

Shooting raw

Footage of this quality is generally saved in CinemaDNG raw format. Just like a still DNG raw, CinemaDNG records 24 or 25 DNG raw images every second, depending on the frame rate you've chosen. You can edit the image sequences in Lightroom, just as you would standard raw images. However, a program like DaVinci Resolve, developed for digital film, will allow you to not only edit, but



8-bit DSLR video

In this image you can see large blown-out highlight details and solid black in the man's hair





The Zacuto Z-Finder is perfect for the Pocket Cinema Camera

also grade entire sequences – it's a lot less painstaking than having to make adjustments across each individual frame.

You'd think that the power needed to record ProRes or CinemaDNG digital film would be way out of reach for the average enthusiast, but the Blackmagic Pocket Cinema and Blackmagic Cinema Cameras are both capable of recording this high level of video, and are priced at £679 and £1,359 respectively.

Dynamic range

Finally, the dynamic range of a sensor is also vital. It's this range that decides how much detail the camera can capture in highlight and shadow areas. Typically, most small CSC and DSLR cameras can only record around 7–10EV dynamic range and, due to the compression, highlights are clipped and shadows get crushed.

With 13–15EV dynamic range, digital film cameras make the most of the information and detail captured by the sensor.



Brought to you in association with London Camera Exchange
www.lcegroup.co.uk



Shot in 12-bit raw, there's plenty of detail and no blown-out highlights or solid areas of black

Sean's 'run-and-gun' kit means that he can get the cinema-quality footage you'd expect from a far larger camera

Sean Tucker

Sean is a photographer who's recently started shooting more digital film for his clients and himself

'I ALWAYS carry a little sling bag around with me that holds the little Pocket Cinema Camera [pictured], a Panasonic Lumix 12–35mm lens, an ND filter, a Zacuto Z-Finder, and a little portable Manfrotto tripod that I can screw in and also use as a handle, or put on a table,' says Sean.

'That little "run-and-gun" kit really is incredible. You're actually getting cinema-quality footage out of that camera.

'You'll read a lot about the 13 stops of dynamic range, which normally you'd need a much bigger, much bulkier and much more expensive camera to get. This camera is going to give you all that dynamic range.

'A lot of people have been disappointed, as they'll grab the camera and shoot with it, and say that the initial footage looks flat and grey, almost washed out. But it's supposed to be. It's giving you a blank canvas to take into your editing program, and work hard at colour grading and styling it exactly like you want it. If you pick up a standard camera all your blacks are crunched, all your highlights are blown to white and the colour is already hard-baked in, the saturation is already there. You can't really do a lot with that footage.'

To see the full interview with Sean visit www.amateurphotographer.co.uk/blackmagic

Time and the city

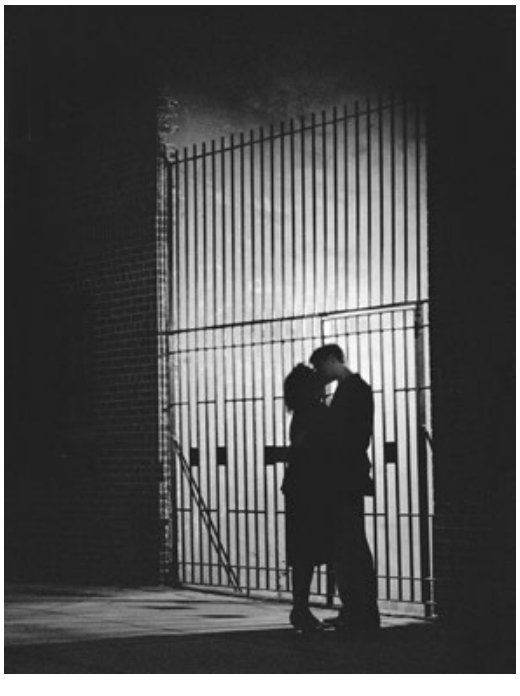
Matt Weber's unflinching photographs of New York City are a perfect portrait of a shifting urban landscape. He talks to **Oliver Atwell** about the methods behind his work

For a city that's been endlessly mythologised, the spirit, perhaps even the true face, of New York has always eluded strict definition. The city is a cultural Chinese whisper, a shape-shifting entity where one's experience of the streets rarely matches those of your neighbour. Author Don DeLillo has his version, one full of conspiracy and political intrigue. JD Salinger has his, where all adults are phonies and the ducks have vanished from the ponds. Jay McInerney's is chock full of hedonistic yuppies and cocaine-fuelled magazine writers. Then there are photographers such as Saul Leiter and William Klein, who were both able to capture New York's kaleidoscopic palette.

Over to former cab driver Matt Weber, whose ongoing documentation serves as perhaps one of the most vital current records we have. Matt's beautiful and unflinching street photography lays bare the strange schizophrenia of a city where everything is happening at once. In one shot, two lovers embrace unashamedly in the street (see left), while in the next frame a young child on a bicycle calmly gazes upon the gun in his hand (see pages 26-27). Matt's project is one that breathes, one where the smells and sounds of its subject almost seem to haemorrhage from every frame. The images stretch back in time and reveal the changes that have slowly taken place across the city.

'I noticed on Facebook, and on various other social media platforms, that my older pictures of Harlem and Times Square are usually the ones with the most likes,' says Matt. 'A photograph that's very boring can become a topic of great interest 30 years in the future. The parked cars and the signs on the stores, which are long gone, make many people very nostalgic for their youth. I remember buying my first pack of smokes for 50¢. Pizza was 25¢. How can someone not long for those days? The answer is crime. Back in the "good old days" you had to put up with getting mugged. A couple of my girlfriends back in the 1970s were raped. I'm not saying





ALL PICTURES © MATT WEBER

Left: 'Midnight Kiss,' date unknown



there's no crime today, but it has diminished considerably. All the people longing for the old Times Square porn theatres should just recall the fear of walking the streets at night.'

Taxi driver

When asked about his background, Matt says: 'Photography was just a hobby when I was a kid. I shot on Kodak Tri-X and Kodachrome back then. That was around 1969-72. Then, as a teenager, I got sidetracked and found myself up to no good. It would have been great to photograph all the crazy stuff I did, but there's no going back. In 1984 I got tired of seeing all these unbelievable things in New York City and not being able to record them. That was when I dove right back in.'

One of the most interesting aspects of Matt's life is tied up with his former career. For years during the 1970s he worked as a New York cab driver, cruising the streets and soaking in the city's often-surreal atmosphere. This period was vital in that it taught Matt a few things about the residents of New York City.

Above: 'The Unknown Soldier-Marine,' Times Square, 1989

'While driving a taxi in the 1970s when New York was quite dangerous, I learned to form quick studies of the people I allowed into my taxi, says Matt. 'I literally had just a few seconds to decide if the people were a possible threat to me. In 1988, I think 34 taxi drivers were killed. It was far more risky to drive a cab than to be a policeman. I learned that many poor people would tip me a lot more than rich ones. The old cliché "you can't judge a book by its cover" certainly applies to judging people.





You'll never cease to be surprised by how kind some people are while, at the same time, others can be so mean and selfish.'

Above: 'Flag, Rainy Night,' Times Square, 2012

Sharp shooter

Everyone has their own philosophy when it comes to photography, although street photography seems to be the genre that inspires the most debate, particularly when it comes to methods. Looking through Matt's images, it would be tempting to see him as the kind of photographer who stalks through the streets shooting from the hip. Actually, the reality isn't quite that straightforward.

'I make a big deal about not shooting from the hip,' says Matt. 'Garry Winogrand, the legendary street photography, always took a peek through his viewfinder. That may surprise people, considering the tilted images he's famous for. When I take a picture of a person, I want more than just their torso. A single person fits nicely in a vertical frame. From the hip, most shots are a little bit off and that may satisfy some people, but it just leaves me feeling angry at myself.

'Of course, my approach has its downside, too,' Matt adds. 'The amount of threats I've received are too numerous to count, and it does get ugly sometimes. I guess I could just ask people for permission and do street portraits, but then that's not what I want my pictures to be about. I might consider approaching a person if they have a cool tattoo or something [that stands out], but most of the time I won't.'

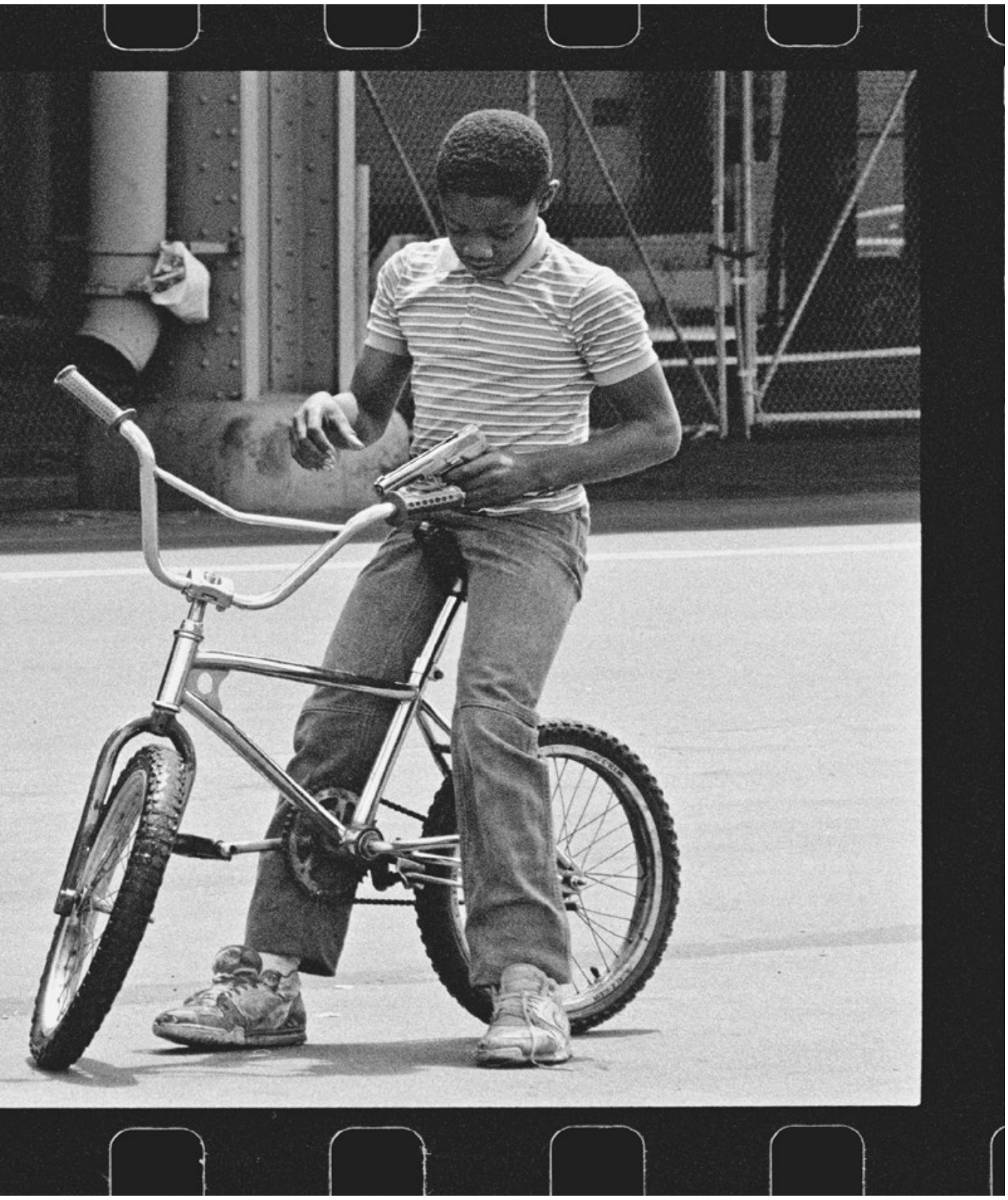
Above right: 'Boy with the Silver Gun,' date unknown

The thing that perhaps strikes the viewer about Matt's images is that on the surface they appear a little rough around the edges, but a closer inspection reveals that great care has gone into every frame and composition. The images appear almost effortless, which is perhaps the sign of a natural photographer.

'I used to attribute most of my success to luck,' says Matt. 'A few years ago, I realised that I am talented enough to take some credit for my better work. That said, luck is undeniably still a huge



Right: 'Homeless Cripple and Jesuit', 2011





factor, as the strange events and arrangements of people on the street are completely beyond my control.'

Any street photographer who's been working for as many years as Matt has will tell you that, after a while, you learn to reconfigure your perception of your everyday environment; you essentially train your awareness and become more receptive to ideas.

'It's a strange thing to notice, and watch everything and everyone all the time,' says Matt. 'It's like you can never just relax and let down your guard. I am always looking, and I guess that's something I can no longer control. It's like an off-duty cop. He never stops watching people; he's always looking to make sure crime isn't happening.'

These days, Matt is able to make a living from his images. Much of his older work finds its way into documentaries and magazines. The sales of his prints, too, have steadily started to increase. Perhaps most impressively, Matt saw himself as the subject of a 2012 documentary called *More Than the Rainbow*.

'My friend Dan Wechsler asked me if I'd like to make a movie with him,' says Matt. 'It sounded like it would be fun, even though we'd be taking a long shot that it would ever be accepted into film festivals. I didn't think it had a chance, but Dan worked very hard on the film for at least five years. In the end, it received a lot of great reviews. I hope it makes its way onto Netflix, as it's a film that photographers really like, and also one that can be appreciated by people who just like great documentaries.'

Now and then

The great thing about a place like New York City is that there's no shortage of things to shoot. As

CAMERAS IN THE CITY

Matt Weber on the kit that has helped him in his career



'FOR THE first 15 years (1985-1999), I used the Canon AE-1 and F-1 with a 50mm and a 200mm lens,' says Matt. 'Then I bought a pair of Leica M6s. In 2014 I was struggling to come up with $500 per month for film, so my friend Mike Peters taught me how to use a digital camera. I now feel comfortable and have found it to be very liberating. I can take several pictures of anything when the faintest inspiration hits – and if the pictures stink, it's not a problem. I've been using a Panasonic Lumix DMC-GX8, which just came out. Its 20 megapixels are more than adequate, and it's not a heavy SLR. I miss the Leica's viewfinder, but the cost of the M240 is just not in my current budget.'

'I'm content to still photograph the city and its eight million stories'



Matt says, 'I'm very content to continue photographing the city and its eight million stories.' The city never stands still. It's always changing, and Matt is there to catalogue the new and the old.

'When I was young in 1975, anyone, including artists, could afford an apartment,' says Matt. 'There were four-room railroad flats renting for $90 a month in Hell's Kitchen [midtown Manhattan]. If you wore shoes and had the cash in your hand, a super would hand you a set of keys, and you had a place to live, just like that. You could always figure out a way to pay your rent when it was $3 dollars a day, and you had plenty of space to work on your art. Today you had better be working for Goldman Sachs if you're young and want to live here.'

New York City is one of the most photographed places on earth for good reason. Like London – in fact, like any major city – the world in microcosm is laid bare: all forms of life, all forms of culture, they're right there in front of you. Old buildings, ones full of vital cultural history, aggressively rub shoulders with young upstart architecture. The city is a time capsule, but perhaps not for long. New York is at real threat from the shiny boot of gentrification stomping it into a flat, beige monoscape. With that in mind, the preservation of its visual records is of utmost importance.

'The most obvious place where the change is overwhelming is on the Bowery [south Manhattan],' says Matt. 'What for almost a century was the gathering place for the poorest of the poor, and a major population of alcoholics, is now as sought-after a real-estate location as almost any. Glass towers are popping up on there and the whole Lower East Side like mushrooms.'

Above: 'The Exorcist,' 2010



Matt Weber is a photographer living in New York City. You can view more of his images at **www.mattweberphotos.com**

But that's not to say poverty is vanishing from the city. Matt has lived there long enough to know that gentrification does nothing more than paper over the cracks. In the tradition of photographers such as Jacob Riis and Lewis Hine, Matt is much more interested in documenting the lives of those living on the periphery of the city's consciousness.

'There's a new generation of young people in their teens and early twenties who are now on the street and without homes,' says Matt. 'Most of them come from other cities. They allow themselves to become very dirty and that may offer them some protection. Many have dogs. The new rich and young New Yorkers are being driven around town in their Uber cars, and I have to say I don't find them very interesting to photograph. I'm pretty sure they don't mind.' AP

MATT WEBER ON THE INFLUENCE OF ANSEL ADAMS

AS WELL as Garry Winogrand and Robert Frank, Ansel Adams is a photographer Matt identifies as being a primary influence on his own photographic work.

'Ansel Adams published three books on how to be a photographer,' says Matt, '*The Camera*, *The Negative* and *The Print*. Those three books were invaluable to me. In 1984 you had to learn how to use the darkroom, and also how to use filters and master manual exposure if you expected to become a competent photographer. Of course, today that's not the case. Thirty years ago, the slower learning curve made sure that being a photographer was something a person really wanted to become. Today, a kid can buy a fancy camera on the high street or wherever, and within a few days technically fantastic pictures will begin to pile up on their computer's hard drive. I suppose beginner's luck may convince someone that they have found their calling. I guess that's a good thing even though, in my opinion, it was a little harder in the "old days".'

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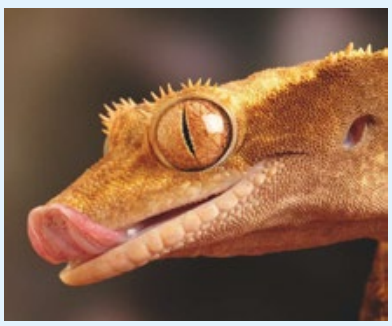


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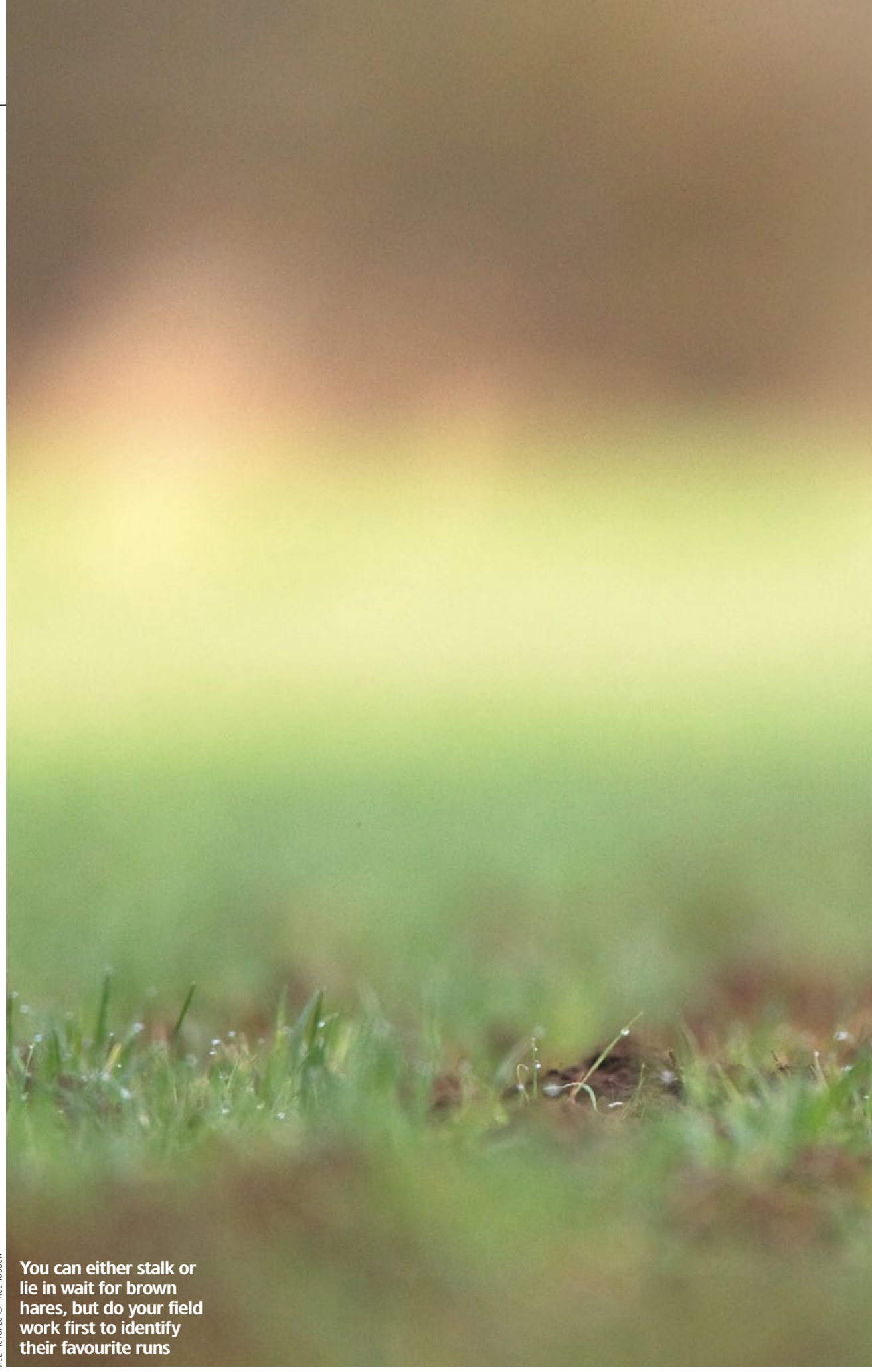
Paul Hobson
After more than 20 years as an environmental science lecturer, Paul packed it all in to move into wildlife photography full time. He loves travelling around the world, but definitely prefers working in the UK – the demands on the photographer are harder, but the rewards greater. **www.paulhobson.co.uk**

Field tips

Good field skills are essential, says **Paul Hobson**, if you want to produce some great photographs of our British wildlife



Foxes are active around dawn, so daylight shots of them are possible



You can either stalk or lie in wait for brown hares, but do your field work first to identify their favourite runs

ALL PICTURES © PAUL HOBSON

Wildlife photography in the UK has never been easier. With only limited wildlife knowledge or field skills, you can amass an incredibly impressive portfolio of some of Britain's most iconic animals. In our time-constrained modern world, workshops and pay-as-you-go hide set-ups provide a great way to get face to face with some stunning creatures like pine martens, ospreys and red squirrels. However, for many photographers, while these can produce incredible images, something is missing – originality and the challenge!

Know your subject

Wildlife photography is unlike any other photographic genre. The best wildlife photographers are excellent naturalists with a great set of field skills first, and photographers second. Many believe you can only be a good wildlife photographer by having a deep love and respect for all wildlife. That means you should want to learn about, get to know and watch your chosen subjects as much as possible, which helps build up your own set of field skills. The best way to learn and acquire skills is by getting out there with an experienced wildlife photographer. If this isn't possible,

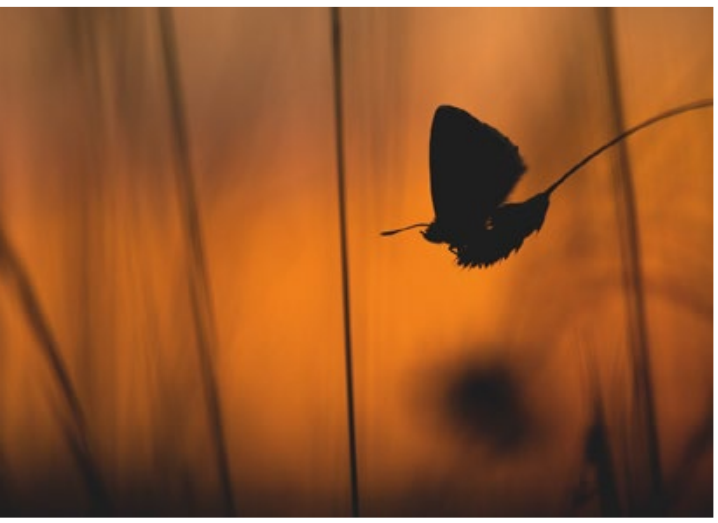
you'll have to gain the skills by research and trial and error.

'Fieldcraft' is a simple term to describe the ability to approach, get close to and photograph an animal without causing it stress. It may be that the animal has no idea you're even there. In other cases it's fully aware of your presence but, because you have approached it in a sensible way, it's comfortable with you in sight and will behave naturally as you take images. There's no one-size-fits-all formula for all species, but there are many common ideas that generally work in most situations and with most animals.



Top tip

THE FIRST shot you take as you get close to your subject is often the most important. It's easy to get excited and blast away at your highest frame rate, hoping to get an image before the animal flees to safety. However, with a bit of care and by using the silent mode (many modern DSLRs now have this option), you should be able to judge exactly when to take this shot. The key is to watch the animal carefully and choose a moment when it's distracted, such as when it's feeding. Hopefully, it then won't notice the shutter noise and you can build up images over the ensuing hour or so, eventually being able to switch to the highest frame rate (which is the loudest).



Dusk is often the best time for shots of insects



Badgers' poor eyesight and nocturnal habits mean you won't need to use a hide and can often use flash

Research

The first thing you need to do before starting is to research your chosen subjects. Let's say you've chosen foxes and badgers. At first glance, both would seem to be similar animals with the same sensory awareness of their world, which in part dictates how you approach them as a photographer. Both have an amazing sense of smell and hearing, but while foxes have excellent eyesight, badgers are positively myopic. This fact is important when you work with either species. Rural foxes are incredibly wary and you'll almost certainly need a hide or full camo clothing so there's no chance of them spotting you.

Badgers, on the other hand, cannot really see you if you stay still, are downwind and wear sensible dull-coloured clothing. The key issue is not to cut a skyline where your silhouette/shape and movement could be easily detected. This means that a hide isn't really necessary. Another difference is their activity cycle. Foxes will often be active during the night and into dawn, so daylight shots are achievable. Badgers, on the other hand, tend to be far more nocturnal, so you may have to use flash to get your images.

Knowing how an animal reacts to the weather is another factor that's worth researching. Both foxes and badgers, as is the case with many mammals, don't like windy weather, since they can't rely on their hearing, and they often emerge later and are far more wary.

Approach or wait?

One thing you'll have to consider is whether you approach the animal or let it come to you. If you intend to approach, you'll have to master the art of stalking. There are many aspects to consider here, such as what you wear, how long you have to get close, whether you carry your camera or take it in a bag, how close you'll need to get, whether you intend the animal to see you the whole time or if you want to approach and work completely unseen, and how the animal displays anxiety and stress if you make a false move or get too close.

The starting point is to spend time watching your chosen animal at a distance and learn about when, where and how it operates in its habitat. The alternative to stalking is to lie in wait, either hidden in vegetation or in a hide.

One mammal with which you can adopt either method is the brown hare. Hares love feeding and running around their favourite fields at dawn and for the first few hours of daylight. They then tend to move to their form, where they hunker down and snooze for the rest of the day. If you've done your field work, you'll realise they have favourite runs, often along the sides of hedges or through tracks in crops. By moving in before dawn, you can lie down with your camera on a beanbag (or small sledge with a tripod head) at the end of a hedgerow. You don't need camo clothing, although it won't do any harm. Then you wait. If you're lucky (and you will be eventually), a hare will run along the hedge towards you. The alternative is to stalk the hare in its form. By belly crawling at an angle (not straight at it), you can get fairly close and take images as it lies there. Be careful that you don't cause it to get nervous and bolt across the field, though.

As a rule, most animals are more relaxed if they approach you, whether you're in a hide or in view. The art and joy of field work is to work out where to wait, then, with a great feeling of anticipation, hold your breath as the animal works its way towards you. AP

Paul's new book *Wildlife Photography Field Skills and Techniques* focuses, (often at a species level) on the field skills needed to find, get close to and photograph British mammals, birds, herptiles (reptiles and amphibians), invertebrates and plants. The book (RRP £16.99) is available from his website at **www.paulhobson.co.uk**



KIT LIST



▲ Long telephoto

For most birds and larger mammals, I choose a 500mm so I can get the maximum working distance, which keeps the animal relaxed.



▲ Macro

For invertebrates, reptiles and amphibians, I usually use my 180mm macro lens, as I will with many plants.

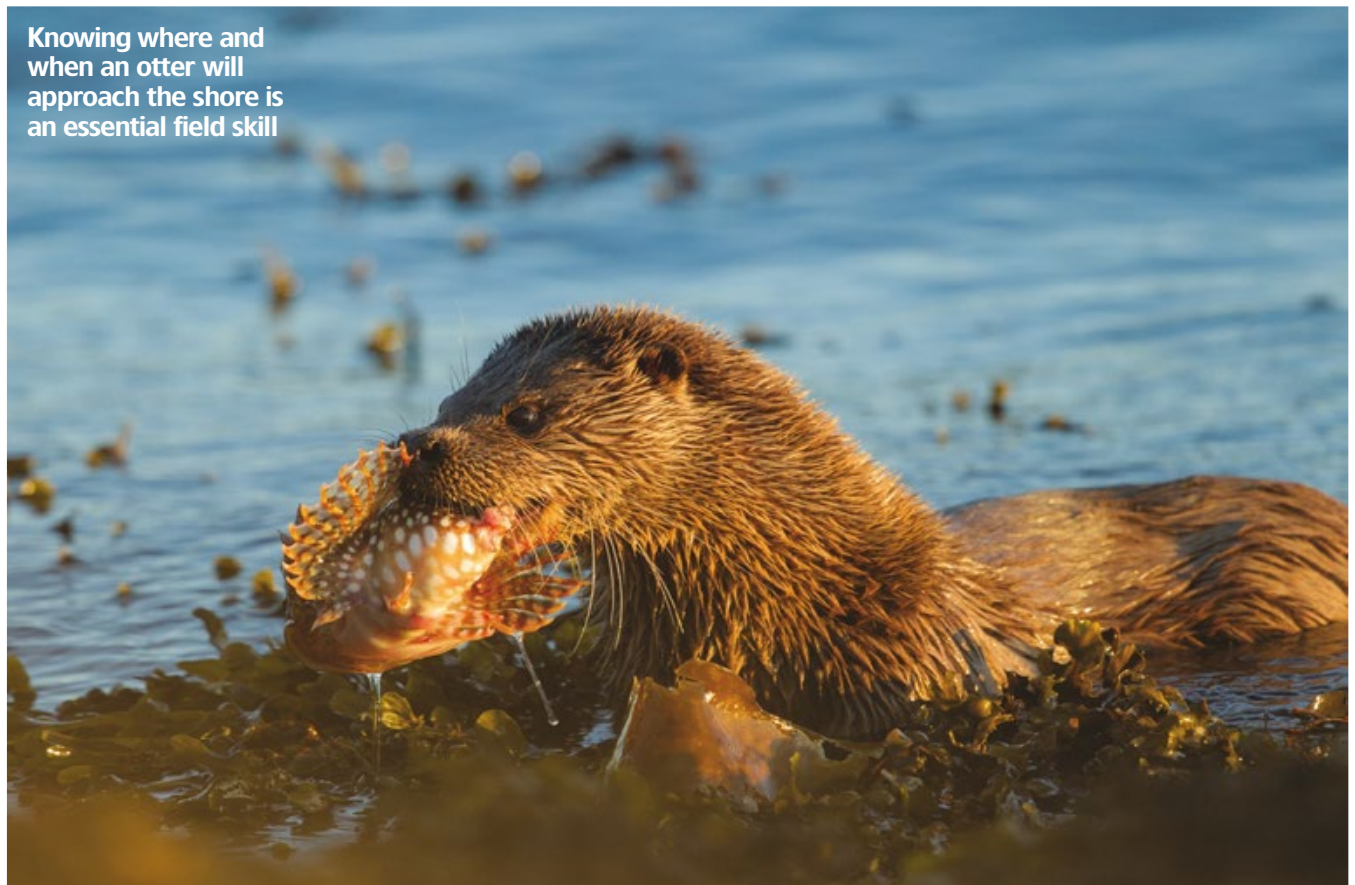


▲ Hides

I use a chair hide if I'm only putting it up and down on the day, and have a selection of box and dome hides if I need something a little more durable and permanent. I always have an old blanket with a plastic backing for situations where I may have to lie in wait for hours.

Otters

OTTERS offer a great photographic challenge as good field skills and natural history knowledge are essential. Watching otters fishing at sea isn't hard, but how do you know where and when they will head for the shore? The key point is the size of the fish or crab an otter catches. If it's small, the otter will merrily chomp away while still at sea. However, if it's a big fish or crab, the otter will swim with it to shore, so the idea is to get into a position on the shoreline back from the sea's edge but within your camera's range. You can move quickly if the otter dives, but if it swims on the surface you'll have to stalk it, paying attention to the wind direction, and making full use of any cover such as boulders and seaweed humps.



Knowing where and when an otter will approach the shore is an essential field skill

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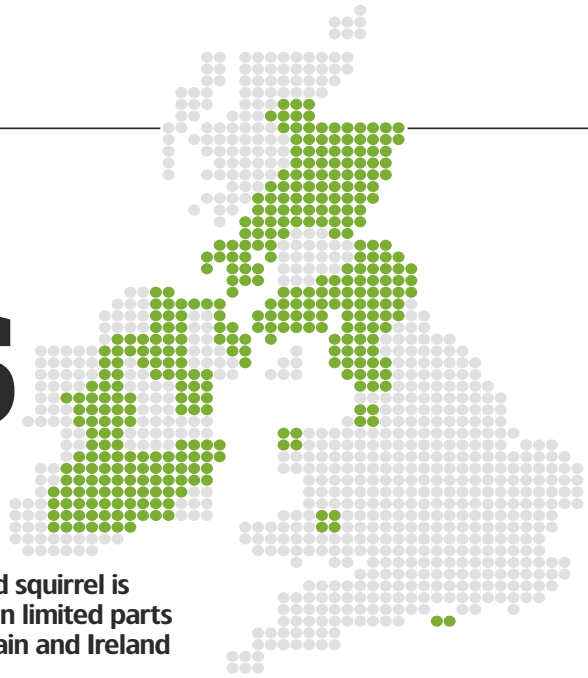
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WILDLIFE WATCH

Red squirrels



The red squirrel is found in limited parts of Britain and Ireland

The red squirrel is one of the UK's most photogenic animals and now is the perfect time of year to capture them, says **Andrew Mason**



Snow can provide an atmospheric setting for photographing the red squirrel



ALL PICTURES © ANDREW MASON

Squirrels feed on seeds, fruits, berries, fungi, green plant material, lichen and invertebrates

About the red squirrel

The red squirrel is the only native squirrel found in the United Kingdom and Ireland. There are around 160,000 of them.

- **Location** Found in parts of Scotland, northern Cumbria and Northumberland, and parts of Ireland. Isolated populations can be found in Wales, North Yorkshire, Durham, Lancashire, Brownsea and Furzey Islands, the Isle of Wight and Jersey.
- **Size** Adult size is 35-45cm from head to tail, weighing 220-435g, with males larger than females.
- **Nests (dreys)** Red squirrel dreys are found in trees close to the trunk or in branch forks typically 6m above ground level.



Andrew Mason

Andrew is a full-time professional nature photographer. His work is widely published and has been used in books, magazines and calendars, and by corporate and government clients, among others. **www.andrewmasonphotography.co.uk**

RED SQUIRRELS are active all year round during daylight hours. While they don't hibernate, they will remain in their nests during periods of severe winter weather. Through winter, their main period of activity peaks around late morning, while during summer, they peak twice, in mid-morning and late afternoon. Adverse weather can reduce their activity. Red squirrels have a thicker coat and longer ear tufts in winter.

Habitat

Red squirrels are an arboreal mammal, so-called because they live in trees. They can be found in all types of woodland. Due to the greater diversity and availability of food found in deciduous woodland, historically this is where the greatest population densities of red squirrels could be found in the United Kingdom and Ireland. However, following the introduction of North American grey squirrels at the end of the 19th century, red squirrels were outcompeted in these areas. Red squirrels are now increasingly restricted to large conifer woodlands and plantations.

Best time to shoot

The best time for photographing red squirrels is during the winter months when their winter coats and characteristic long ear tufts have developed. Put simply, this is when they are at their most photogenic. Late summer can also be a good time to photograph them, and although they won't have their winter coats and long ear tufts, purple hues of flowering heather can make for a great backdrop to set off their reddish-brown fur.

KIT LIST



Lenses

As encounters with red squirrels can be brief, a telephoto zoom (200-400mm f/4) will allow you to vary composition quickly without moving position. A wideangle lens, such as a 16-35mm, placed on a remote camera with a wireless trigger, will allow you to take images showing red squirrels in their environment.

CamRanger

Wireless remotes, used with a smartphone or tablet, allow real-time monitoring of a subject and remote camera control.





Getting down to the squirrel's eye level always makes for an effective portrait

Shooting advice

Feeding stations

Red squirrels can be quite difficult to track down, even in areas that have a good population. If you only have a limited amount of time available for photography, or are struggling to find them, many nature reserves have feeding stations that are visited by red squirrels.

Available light

Photographing in woodland, especially conifer plantations in winter, can present challenges due to low light levels. Look for areas where natural light penetrates the tree canopy. Photographing red squirrels in a 'pool' of natural light against a dark background can make for stunning images. You can also experiment with photographing red squirrels backlit.

Positioning

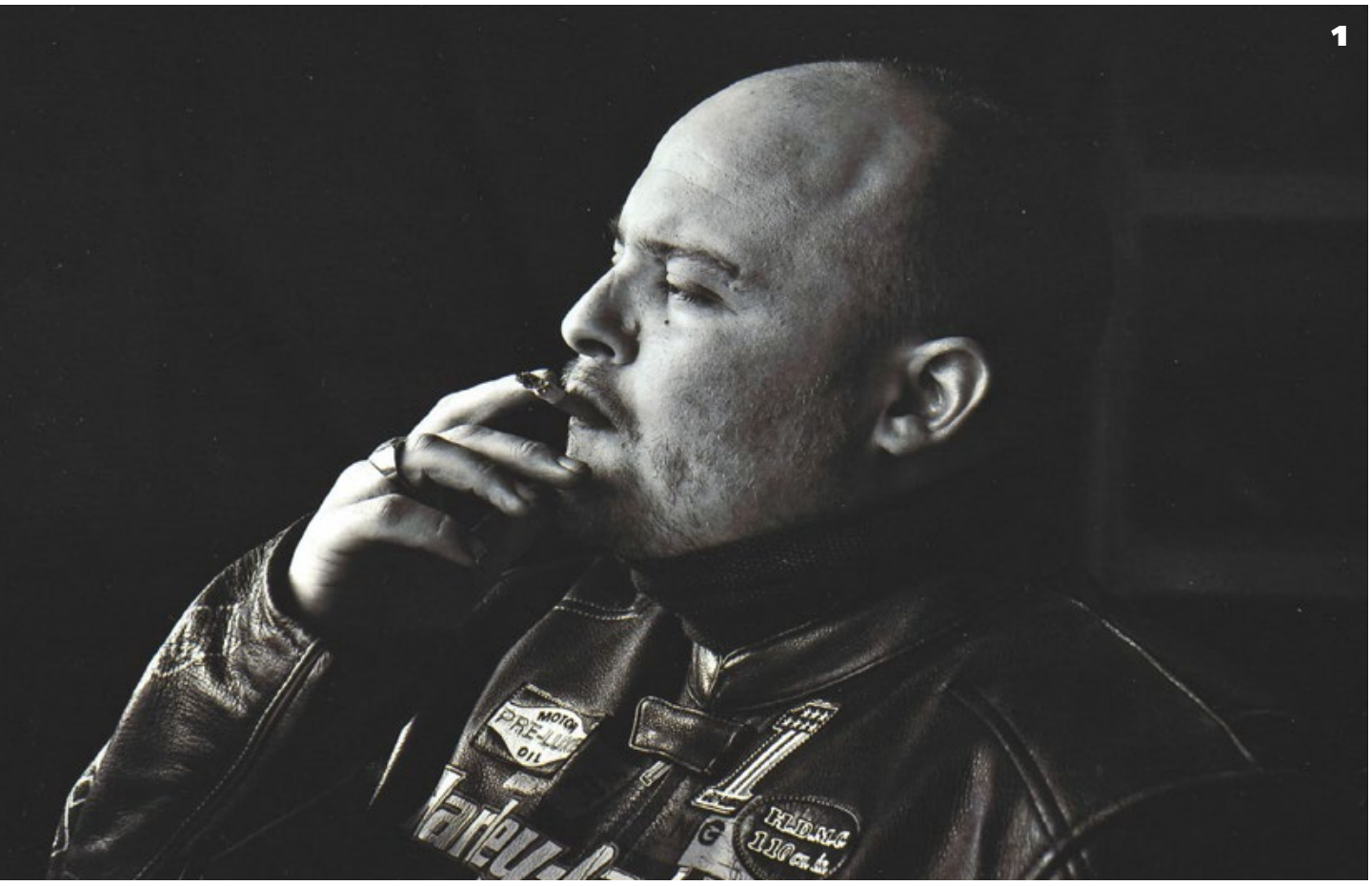
Photographing from any animal's eye level makes for more intimate portraits. With an animal as small as the red squirrel, this means you may have to lie down on the ground. I like to photograph through vegetation, such as heather, isolating an individual animal in the gaps in the undergrowth and using a wide aperture to throw both the foreground and background out of focus.

Snow

While red squirrels may be less active in prolonged periods of heavy snowfall, photographing them in the snow can make for great photographs. If you're lucky and snow is falling while you're shooting, experiment with a variety of shutter speeds, freezing the snowflakes mid-air or recording their movement as they fall.

Reader Portfolio

Spotlight on readers' excellent images and how they captured them







John Heywood, Northampton



When John was just a young boy in south-east Lancashire, he asked his father to teach him how to use the family's Kodak Brownie Box. Ever since then he's been hooked on photography. In 1966, John joined the RAF as a photographer and after nine years left to raise a family and dedicate himself to his photography. Visit www.heywoodgallery.com.

Cigarette

1 John has found some natural low-key lighting here. The sun has lit just the man's face, throwing the rest of his head into shadow

Nikon D5000, 18-200mm

Terry

2 This is a great portrait and makes good use of shallow depth of field. As a visual bonus, the text helps lead our eye into the subject

Nikon D5000, 18-200mm

Proud owner

3 This is an image that allows the subject matter to speak for itself: a man proudly stands beside his motorcycle. There are some nice repetitions of colours here in the steel fence, the man's beard and the petrol tank

Nikon D5000, 18-300mm



HeliconSoft

Helicon Focus Pro innovative software worth $200. Visit www.heliconsoft.com

Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

The **Reader Portfolio** winner chosen every week will receive a copy of

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio





Engine Driver

4 As John says, there's something timeless about this shot of an engine driver looking back out of the cab window on the North Yorkshire Moors Railway. Just a brief moment later, the smoke engulfed him and the shot was gone forever

Nikon D5000, 18-200mm

Triker

5 This is a great portrait. There's so much to enjoy about this biker's outfit. The numerous badges are of particular note. You could spend ages studying each one. The mask and helmet add a real visual dimension to the subject, as does the background of bikes

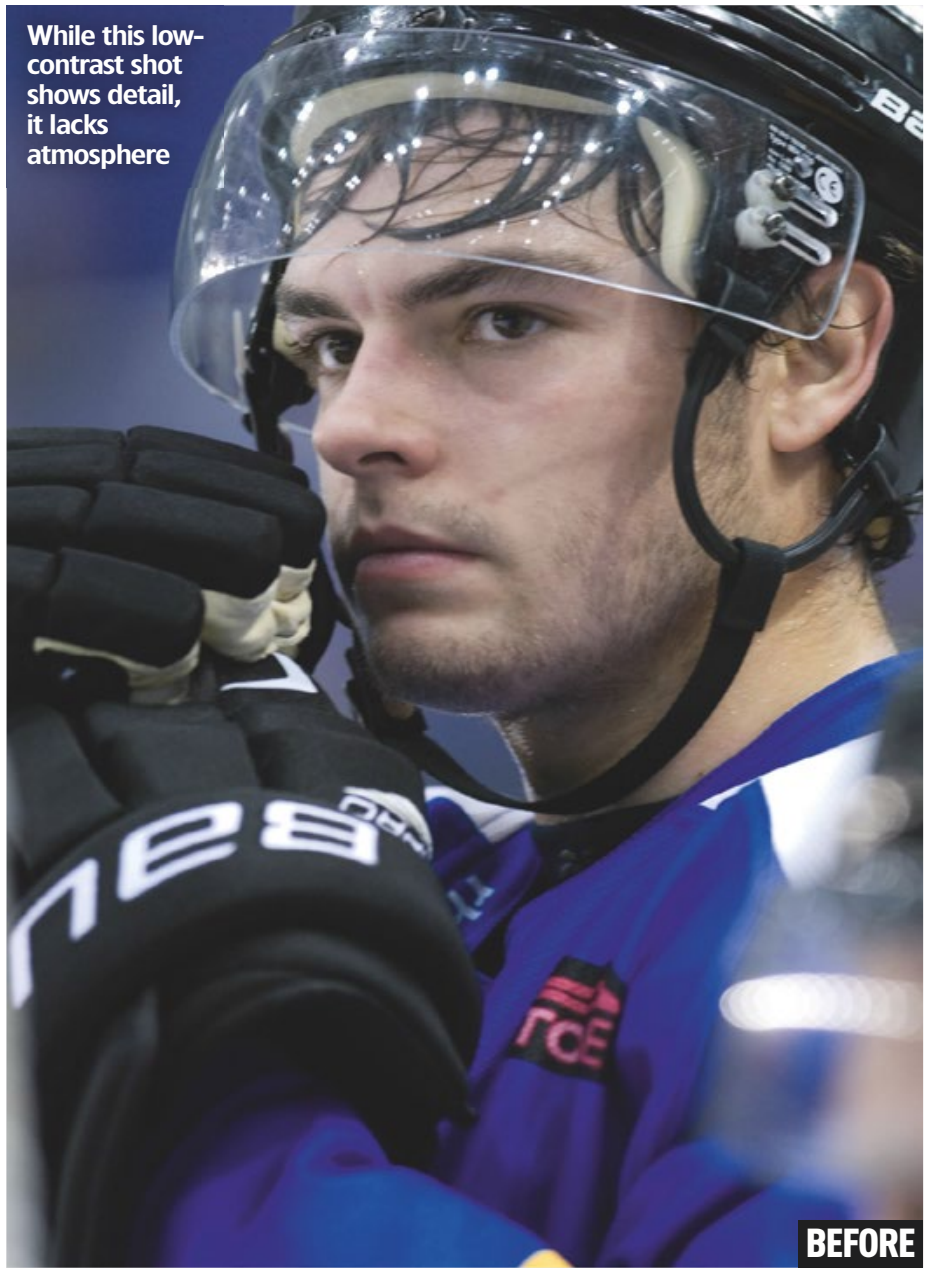
Nikon D5000, 18-200mm

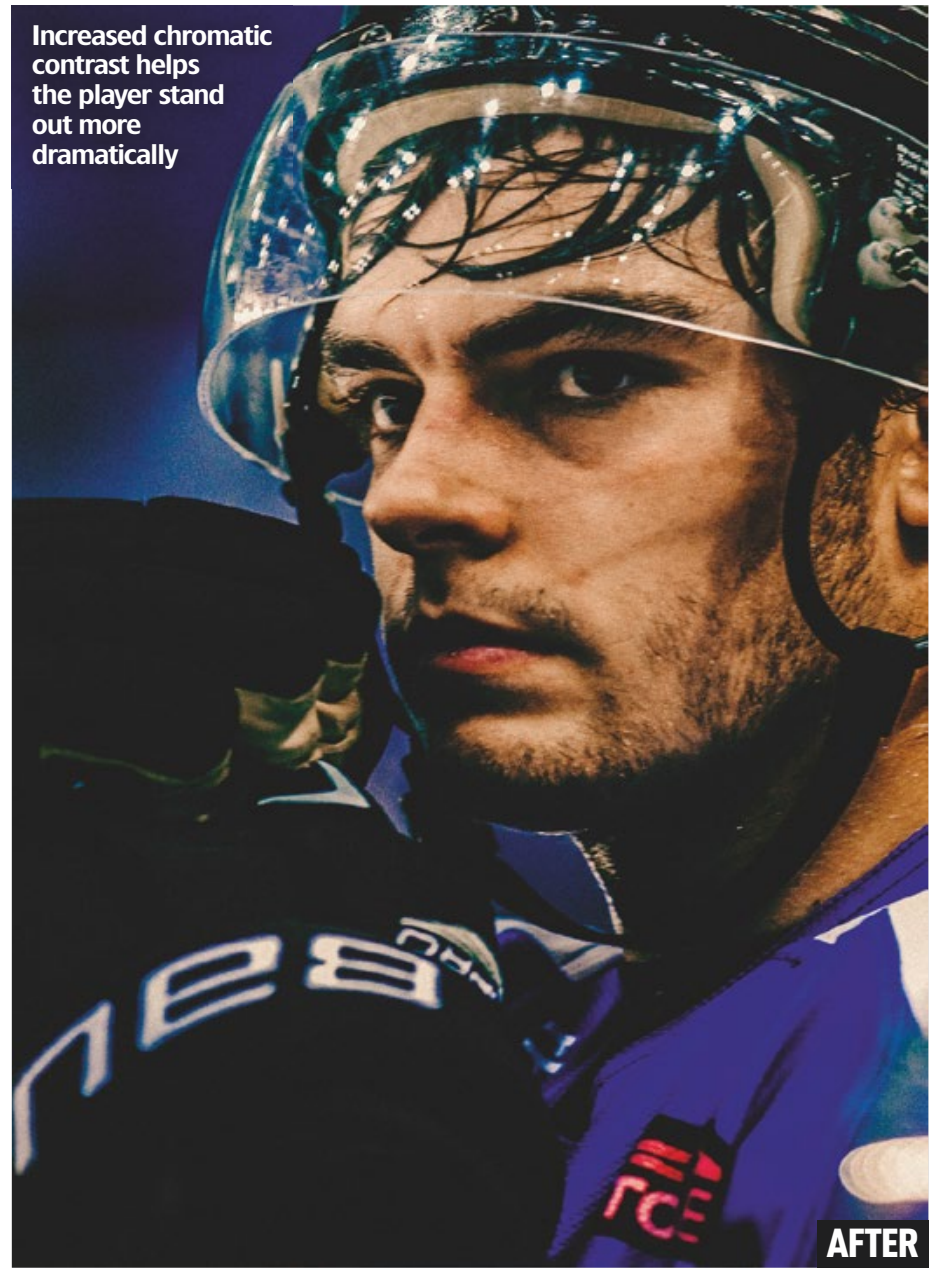




Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**





Ice hockey player Brian Dingle

Nikon D200, 300mm, 1/125sec at f/4, ISO 800

BRIAN'S image, featuring Ryan Lake of the Hull Stingrays ice hockey team, stands out because of the expression on the player's face. It has a real sense of concentration, and Brian has caught him at a good angle.

There are a couple of things I think Brian could have done differently, though, to make the image more effective. The first is a faster shutter speed. With a 300mm lens mounted on an APS-C camera, Brian should have used nothing longer than 1/1450sec to avoid camera shake, so it's no surprise that his 1/125sec exposure has resulted in an image that lacks proper sharpness.

There are also a couple of obstacles in the way of viewing the player's face – the two bright, out-of-focus objects either side in the lower part of the frame. As they're light, and positioned between the player and the photographer, they draw our attention and we're inclined to try to work out what they are.

The other issue is the lack of atmosphere. Ice hockey is dramatic and vigorous, and while Brian's low-contrast shot shows us the details of Ryan's face, it's rather missing excitement.

The first thing I did was to crop the image so that I could trim off the distractions. This also pulls us more tightly into the face of the player.

I then used Curves to increase the midtone contrast of the lighting – to pull out some tension, mystery and 'hard man' from the shot. I used the Color Balance tools to increase the coolness of the shadows with some blue/cyan, and then the warmth of the midtones with some yellow/red. These colour shifts increase the chromatic contrasts, to assist the tonal contrasts already added, making the player stand out more from the background.

There isn't too much that can be done about the lack of sharpness, although adding a layer of grain compensates for the softness, making us believe the image has more resolution.

It is a nice shot, Brian, but remember to obey the basic law of shutter speeds and try to make the most of atmosphere.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Balloon girl James Birtwistle

Panasonic Lumix DMC-FZ200, 25-600mm (equivalent), 1/800sec at f/4, ISO 100

THIS is a pretty clever shot, and James has done well to create a solid background of balloons against which his subject is set. The girl stands out from the chaos of bright colours because of her skin tone, while at the same time almost blending in because of her shape and the bright colours of her top.

Of course, James couldn't have arranged the colours of the balloons or their position, but it's unfortunate that the outer balloons are white and draw our view away from the centre – rather like reverse vignetting. Their brightness takes our eye to the corners instead of to the girl. James could have zoomed in more to solve this problem, and in doing so he would also have trimmed off the area of beach at the bottom left. The beach gives us context, but it also takes away from the balloons' pattern.

James has carried out some cropping already, but it has left us with an unfamiliar aspect ratio. I've cropped to take away the white balloons so that the girl stands out better, and so we can spend more time admiring the starburst of ribbons coming out of her hand. An increase in contrast has also lent more shape to the balloons, giving us a more three-dimensional backdrop.

Well seen, James, but try to spend more time inspecting the edges of the frame before you commit the scene to the memory card.



The white balloons at the frame's edges draw attention away from the centre



Cropping and better contrast help highlight the subject





A great composition is aided by a shift in midtones to add more weight to the trees

Picture of the week

Snow in Richmond Park Michael Ford

Canon EOS 400D, 18-55mm, 1/160sec at f/11, ISO 200

I LIKE that Michael has placed the tree at the top of his picture. Not many of us would include so much foreground, especially when it's almost featureless like this, but the clear space at the bottom of the frame works well.

I like the four figures on the sloping horizon, too, and it was great luck that one of them was wearing a light-blue coat, as it works quietly in harmony with the overall blue tint of the image.

Many would be tempted to convert this scene to black & white. I think it could do with only a tiny shift to make the midtones darker, mainly to add a little more weight to the tree, but also to pick out the people a fraction more. The difference is slight and possibly won't reproduce well in the magazine, but in a photographic print the distant trees would have more separation. However, overall Michael's picture is wonderful – a worthy winner of the Picture of the Week award.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Lastolite Ezybox Speed-Lite 2

● £49.95 ● www.lastolite.co.uk

Callum McInerney-Riley tests a redesigned softbox that can be used with big or small flashes

At a glance

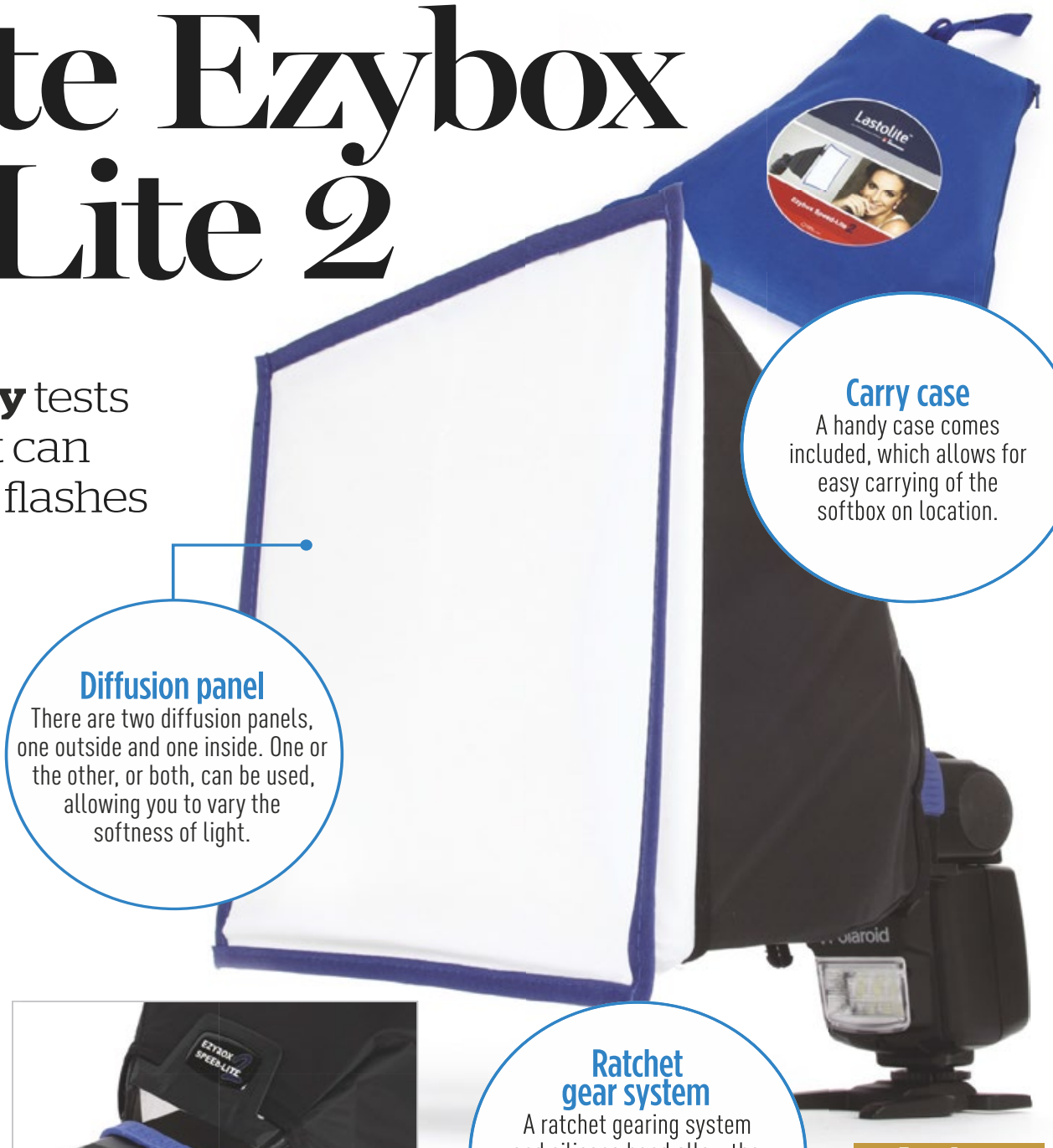
- Versatile light modifier for on and off-camera flash
- Designed specifically for flashguns
- Inner and outer diffuser to allow very soft light

LASTOLITE has redesigned the original Ezybox Speed-Lite softbox to bring us the Ezybox Speed-Lite 2. It's now much sturdier than the previous version and has a vastly superior construction. A flashgun is inserted via the plastic block at the rear, which has hinged side walls to allow the softbox to fold completely flat. At either corner tensioning rods ensure that the walls of the softbox remain rigid even in windy conditions. While it measures only 22x22cm, it does give enough light for head-and-shoulder portraits or smaller subjects.

A silicone strap with a ratchet-knob fastening system takes care of mounting the flash, and allows big or small flashes to fit. This is a lighter and more portable option than having to carry a bracket, so it can be used on and off-camera. While it might mean that some flashguns could tip forward if they aren't in the locked position, I found that most flashes I tested it with were stable and well secured.

Verdict

The Ezybox Speed-Lite 2 is now 30% lighter, features excellent build quality and sits better on the flashgun than the original model. It gives better quality light, and it doesn't block the AF-assist beam and metering sensors on your flashgun. The tensioning poles keep the material tight, allowing light to pass through evenly. The result is a soft and evenly distributed light that doesn't reduce the power of your flashgun.



Amateur Photographer Testbench GOLD ★★★★★

ALSO CONSIDER

Rogue FlashBender 2 XL Pro Lighting System

£85, www.expoimaging.com

Rogue's flashgun-mounting/light-modifying system can be used as a bounce card, softbox, reflector and softbox with a grid for a comprehensive lighting solution.



Lastolite Ezybox Hotshoe 54x54cm

£105, www.lastolite.co.uk

If you're looking for something a bit bigger than a 22cm softbox, the 54cm Ezybox is a great option, although it can only be used with off-camera flash.



Manfrotto SpeedBox Compact

£50, www.manfrotto.co.uk

The Manfrotto Speedbox is a lot like the previous version of the Ezybox, but it has Velcro to mount the flashguns. It's not as rigid, although it is more compact, and boasts the same size diffusion panel.



ALL PRICES ARE APPROXIMATE STREET PRICES

Out now

Expert reviews of the latest kit to look out for

Lowepro S&F Filter Pouch 100

● £32 ● www.lowepro.com



LOWEPRO is renowned for the quality of its camera bags and produces a number of utility bags and pouches for all types of photographers. The Lowepro Street and Field Filter Pouch is designed for the working pro and serious enthusiasts who'd like to store large rectangular or square-format filters. It's by no means a small pouch and is almost identical in size to the Lee Filters Field Pouch.

The easy-access lid opens away from the body, making it simple to get to the internal organiser when it's attached to a vest, harness or belt. The internal organiser is colour coded to help identify specific filters and features a number of sleeves to accommodate ten filters in total. There's enough space to store your filter holder inside too, and our only criticism is that the sleeves aren't as soft as those found in some other pouches. The lid covers the pouch well to prevent water ingress and a push clip keeps it securely fastened. As is to be expected from a Lowepro product, the construction and finish do not disappoint. The pouch is clearly built to survive rugged use, and the look and feel of the pouch matches most Lowepro bags. If you already own a Lowepro bag and you're looking for a large filter pouch to complement it, you won't go wrong by choosing the Lowepro S&F Filter Pouch 100.

Michael Topham

Amateur Photographer Testbench GOLD ★★★★★

TYLT Energi 3K

● £30 ● www.tylt.com



PORTABLE power banks are the gadgets that enable you to charge your mobile device on the move when its internal battery runs down. They usually connect to your device via USB or, in the case of Apple devices, lightning connectors. The biggest problem is remembering to charge them before taking them out with you. The TYLT Energi 3K is larger than some, but with 3000mAh it doesn't need to be recharged as often as smaller rivals.

The Energi range, which also includes 10K, 5K and 2K models, is slab-shaped rather than cylindrical as many others are, so it fits more comfortably in a pocket. An integrated flip-out Micro USB cable is useful if you have an Android or Windows phone, and there's a USB port to plug in your own Apple charger cable. A green, yellow or red LED light shows the charge status, while a coloured band around the middle adds a touch of style. It's a premium product – well designed and well made – that does what it says on the tin at a slightly higher cost than some, but you get the sense it will last longer. **Nigel Atherton**

Amateur Photographer Testbench Recommended ★★★★

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Tested

Sony Cyber-shot DSC-RX10 II
Panasonic Lumix DMC-FZ1000
Canon PowerShot G3 X

Superzoom shoot-out

All three of these high-end bridge cameras have a larger-than-average 1in sensor, although there's plenty to differentiate them, too. **Audley Jarvis** finds out which one comes out on top

The big appeal of bridge cameras – or superzooms as they are often, and perhaps more accurately, called these days – is the convenience and flexibility of having an extended telephoto range to hand in a single lens. On a practical level, this allows you to fill the frame with faraway subjects that are well beyond the reach of standard zooms. And, of course, it also dispenses with the need to invest significant amounts of money building up a collection of lenses to cover all eventualities, or indeed having to carry said lenses around with you and risk missing a shot because you need to swap them around.

The big issue many enthusiasts have with bridge cameras, however, is that for all their extended telephoto reach, generous feature sets and DSLR-like handling, they have traditionally employed small 1/2.3in sensors that compromise overall image quality. For this reason, many enthusiast-level photographers have tended to dismiss bridge cameras as being little more than a wolf in sheep's clothing, turning instead towards the growing number of advanced compacts when looking for a second camera to complement their CSC or DSLR. As a result, bridge cameras have tended to appeal more to casual photographers, whose primary concerns are

ANATOMY OF A BRIDGE CAMERA

BRIDGE cameras are also commonly referred to as superzooms, on account of the powerful fixed zooms they come equipped with. The strength of these optical zooms does vary quite considerably between competing models, and the three on test here all start at a similar wideangle view but have very different telephoto settings, ranging from 200mm to 600mm (equivalent). In addition to the powerful zoom lens at the front, other typical characteristics include an advanced feature set that usually (but not always) includes full manual control alongside the ability to record images in the versatile raw format. Thanks to their large lenses, virtually all bridge cameras are styled along the lines of an entry-level DSLR, which includes a large handgrip for DSLR-like handling.

Hotshoe
Most bridge cameras are equipped with a small pop-up flash, but for those who demand a bit more power there's always the option of attaching a flashgun via the hotshoe.

Mode dial
In addition to the regular PASM quartet of manual and semi-manual exposure modes, most bridge cameras offer a range of fully automatic and scene-specific modes.

Zoom controls
Many manufacturers are now supplementing the traditional spring-loaded zoom lever that encircles the shutter button with a zoom control on the lens.

Build quality
Build quality does vary somewhat between rival models, and while some opt for a tough polycarbonate outer shell, others benefit from metal-alloy casings.



flexibility, convenience and value for money.

However, things are beginning to change, and during the past 18 months a number of premium-grade bridge cameras have begun to appear. These stick with the same basic bridge camera formula of a large zoom, DSLR-like handling and a generous feature set, but also come equipped with larger 1in sensors that are capable of delivering much better image quality than their 1/2.3in cousins – especially when faced with low-light or high-contrast scenes, where the limitations of smaller sensors quickly become apparent.

Sensor size

We've gathered together three of the best examples currently on the market in order to see how they compare against each other. All three are equipped with 1in sensors that have approximately four times the surface area of a 1/2.3in sensor, which enables them to produce a level of image quality that should satisfy the demands of most enthusiasts. In addition, all three provide full manual controls alongside the ability to record images as lossless raw files. Apart from these similarities, though, the three cameras differentiate themselves from one another in a number of other ways.

The three contenders

From Sony we have the Cyber-shot DSC-RX10 II, which succeeds the critically acclaimed RX10 that was released in 2013. As we'll see over the page, the newer version builds significantly on the strengths of its predecessor, thanks largely to the addition of a new Exmor RS sensor that uses a 'stacked' design to greatly improve signal-processing speeds. From Panasonic, we have the Lumix DMC-FZ1000, which is actually the oldest model of the three, having been the company's flagship bridge camera model for well over a year. The FZ1000 was notable at the time of its release for being the first bridge camera to offer 4K video recording – something the RX10 II is able to match, and arguably to surpass. Finally, from Canon we have the PowerShot G3 X, which is the newest of the three models, having only been released a couple of months ago. Unlike the RX10 II and FZ1000, the G3 X does not offer 4K video capture, and neither does it come with a built-in electronic viewfinder. Users can attach Canon's EVF-DC1 via the hotshoe, but this adds an extra £200 to the price. At 600mm, it does, however, boast the most powerful zoom, plus it has touchscreen functionality which the other two don't.

Over the next few pages we'll compare and contrast the various strengths and weakness of each model more fully, before delivering our verdict on which of the three we'd spend our money on and why.

Sony Cyber-shot DSC-RX10 II • £1,180

It's the most expensive of the three, but does the Sony RX10 II represent good value for money?





1. Mode dial
2. Shutter button
3. Movie-record button
4. EVF eye sensor
5. Image playback
6. AE/AF lock button
7. Rear dial
8. Main menu button
9. Pop-up flash
10. EV compensation dial
11. Zoom control
12. On/off switch

THE SONY Cyber-shot DSC-RX10 II succeeds the RX10 of 2013 and comes with a stack of innovative new technology. The core component is Sony's new 1in Exmor RS CMOS sensor – the same 20.2MP chip that's found inside the RX100 IV. It employs a stacked design, whereby the signal-processing circuitry is positioned directly underneath the photodiodes rather than being routed around the sides.

The new sensor enables the RX10 II to deliver a continuous shooting speed of 14fps at full resolution (compared to 10fps on the RX10). It also facilitates the inclusion of an electronic shutter that increases the RX10 II's maximum shutter speed to 1/32,000sec, allowing you to shoot with the lens wide open in broad daylight. As with the RX10, the RX10 II has a built-in ND filter that can be used to cut down the amount of light entering the camera.

In terms of video, the RX10 II ups the ante with the addition of 4K video capture alongside a 40x slow-motion HD video mode that records at 1,000fps. This is in addition to a wide range of 1080p full HD, 720p HD and VGA-quality video options and a dedicated 3.5mm microphone-in port. Elsewhere, sensitivity remains unchanged, with an ISO range of 100-12,800, which can be expanded down to ISO 64. The premium-quality Zeiss Vario-Sonnar T fixed zoom is also carried directly over from the RX10, and while the 24-200mm focal range is much more limited than the other two models reviewed here (or indeed pretty much any other bridge camera on the market), the constant f/2.8 maximum aperture and aperture ring around the lens barrel more than make up for it.

The new XGA OLED electronic viewfinder sees resolution boosted from 1.44 million dots up to 2.36 million dots. On the back, the tiltable 3in, 1.23-million-dot LCD display is a slight downgrade from the 1.44 million dots of the RX10. As with the FZ1000, the RX10 II's rear display lacks the touch-sensitive controls of the G3 X.

The RX10 II is encased within a dust and moisture-resistant magnesium-alloy body and feels solid in the hand. Overall, we found the RX10 II to be a truly excellent camera that impresses in all the key aspects.

Panasonic Lumix DMC-FZ1000 • £600

Does the FZ1000 have what it takes to fight off the competition in the market?





1. Mode dial
2. Shutter button
3. Movie-record button
4. EVF eye-sensor
5. Image playback
6. AE/AF lock button
7. Rear dial
8. Main menu button
9. Pop-up flash
10. Drive mode dial
11. Zoom control
12. On/off switch

THE LUMIX DMC-FZ1000 remains Panasonic's top-of-the-line bridge camera. It is built around a 1in Live MOS sensor that produces 20.1MP of effective resolution, which teams up with Panasonic's Venus Engine image processor to facilitate a maximum continuous shooting speed of 12fps and a top shutter speed of 1/16,000sec. Native sensitivity stretches from ISO 125-12,800 and can be further expanded to the equivalent of ISO 80-25,600.

The FZ1000 is equipped with a 16x optical zoom that provides the 35mm equivalent of 25-400mm. Maximum aperture is f/2.8 at 25mm, gradually falling to f/4 at 170mm and beyond. Minimum aperture is limited to f/8, though, compared to f/11 on the G3 X and f/16 on the RX10 II. The zoom can be operated via a zoom ring on the lens barrel, or via a spring-loaded zoom switch that encircles the shutter button. Panasonic's excellent five-axis Hybrid OIS image-stabilisation technology is also to hand, and when shooting in good light we were consistently able to get pin-sharp images of faraway subjects at 400mm using shutter speeds as slow as 1/50sec. With 49 individual AF points and a variety of AF modes to choose from, the FZ1000 combines Panasonic's Linear Motor Focus System and Depth from Defocus technology to produce claimed lock-on speeds of just 0.08sec. Built-in Low Light AF technology also enables the FZ1000 to focus down to -3EV. As with the other two models reviewed here, the FZ1000 also features a built-in pop-up flash as well as a hotshoe.

The FZ1000 comes equipped with an excellent 0.39in OLED electronic viewfinder. On the back sits a 3in, 921,000-dot, TFT, vari-angle LCD display that is side-hinged for maximum flexibility.

One of the big selling points of the FZ1000 when it came out was 4K video recording, which sits alongside a generous range of 1080p full HD, 720p HD and 640x480-pixel VGA video quality options in both AVCHD and MP4 formats. Full HD movies can also be captured at 100fps for slow-motion playback. The lens barrel and polycarbonate outer casing certainly feel robust enough to survive a few accidental knocks and the ergonomic handgrip provides plenty to hold on to.

ALL PRICES ARE STREET PRICES

Canon PowerShot G3 X • £775

It might have a powerful zoom, but sadly it lacks the electronic viewfinder of its closest rivals





1. Mode dial
2. Shutter button
3. Movie-record button
4. Mobile device connection
5. Image playback
6. AE/AF lock button
7. Rear dial
8. Main menu button
9. Pop-up flash
10. EV compensation dial
11. Zoom control
12. On/off switch

THE CANON PowerShot G3 X is built around a 1in back-illuminated CMOS sensor, which produces 20.2MP of effective resolution. This is paired with Canon's DIGIC 6 image processor to produce a maximum continuous-shooting speed of 5.9fps. Native sensitivity runs from ISO 125-12,800, although there are no extended settings to call upon should you need them. Unlike the RX10 II and FZ1000, the G3 X doesn't offer an electronic shutter, which limits maximum shutter speed to 1/2000sec. It does, however, feature a built-in ND filter.

The 25x optical zoom of the G3 X is the most powerful of all the three models here and offers the 35mm focal range equivalent of 24-600mm. However, maximum aperture isn't quite so impressive, with the f/2.8 available at 24mm quickly falling to around f/5 by the time you hit 90mm, falling again to f/5.6 at 200mm and beyond. The lack of a dedicated zoom ring on the lens barrel means you have to rely on the spring-loaded zoom switch. Given the G3 X's extended range, the inclusion of Canon's 5-axis image-stabilisation technology is most welcome. The G3 X is the only camera here that does not come with a built-in EVF, which really lets its handling down – especially compared to its two EVF-equipped rivals. You can, of course, attach an optional Canon EVF-DC1 electronic viewfinder for an additional £200, which offers a resolution of 2.36 million dots. While the 3.2in, 1.62-million-dot rear LCD display is the sharpest of the three, we did experience some issues using it in bright sunlight, where we were forced to turn up the brightness to see it clearly. On the plus side, the G3 X does offer touchscreen functionality.

Autofocus is handled via a 31-point contrast-detect system that proves reliably quick and accurate in all but the darkest lighting conditions. Testing the three cameras side by side, the G3 X was slower than the RX10 II to lock on in dark conditions, while the FZ1000 was the fastest.

Build quality is on a par with the RX10 II, with the G3 X housed inside a magnesium-alloy casing that feels premium in the hand. Overall, we have few complaints with its construction. As with the RX10 II, it benefits from a degree of weather sealing.

How they compare

	Sony RX10 II	Panasonic FZ1000	Canon G3 X
LENS	The shortest zoom range is balanced by a fast constant f/2.8 aperture. The zoom ring on the lens feels impressively precise.	It's not as fast as the RX10 II, but the extra 200mm of telephoto reach can be useful. Image stabilisation works really well, too.	The 600mm zoom is the most powerful, but it's also the slowest, while the lack of a zoom ring is disappointing.
HANDLING	Feeling well balanced in the hand, the RX10 II's EVF is fantastic, the buttons are well spaced and the aperture ring is good.	The deep handgrip, sharp EVF and vari-angle rear LCD display make using the FZ1000 a pleasant and tactile camera to use.	While the G3 X sits well in the hand, the lack of an EVF and densely packed buttons detract from the user experience.
MOVIE RECORDING	The RX10 II pushes the envelope here, with both 4K recording and high-speed HD video capture at up to 1,000fps.	The FZ1000 has all bases covered, with 4K capture alongside high-speed HD recording at up to 100fps.	With no 4K abilities, the G3 X can't match the other cameras. However, shooting at 1080p full HD delivers excellent results.
SUMMARY	We've deliberately concentrated on three areas where the differences in our three test models are most acute. From this, you might be tempted to assume that the G3 X is the weakest of the three models tested. This isn't actually the case, however, and while it certainly suffers from some performance and handling issues due primarily to its slow lens and lack of an EVF, it does shine much more brightly in other areas. Still-image quality, for example, is very closely matched to the other two models and it has the most powerful zoom of the three with its 25-600mm reach.		

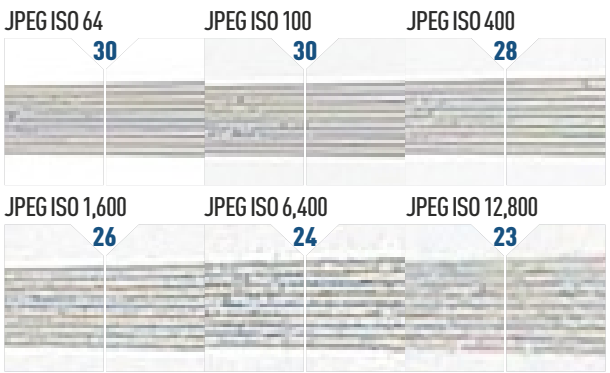
Data file

	Sony Cyber-shot DSC-RX10 II	Panasonic Lumix DMC-FZ1000	Canon PowerShot G3 X
Sensor	1in Exmor RS CMOS	1in High Sensitivity MOS	1in back-illuminated CMOS
Output size	20.2MP	20.1MP	20.2MP
Focal-length mag	2.7x	2.7x	2.7x
Lens	Fixed 8.3x optical zoom (24-200mm 35mm equiv), constant f/2.8	Fixed 16x optical zoom (25-400mm 35mm equiv), f/2.8-f/4	Fixed 25x optical zoom (24-600mm 35mm equiv), f/2.8-f/5.6
Shutter speeds	30-1/32,000sec, plus Bulb	60-1/4,000sec mech, 60-1/16,000sec elec	30-1/2,000sec plus Bulb
ISO	100-12,800	125-12,800 (expandable to 80-25,600)	125-12,800
Metering system	Multi-pattern, centreweighted, spot	Intelligent multiple, centreweighted, spot	Evaluative, centreweighted, spot
Exposure comp	±3EV in 1/3EV steps	±5EV in 1/3EV steps	±3EV in 1/3EV steps
Drive mode	14fps	12fps	5.9fps
LCD	Tiltable 3in LCD with 1.23 million dots	Vari-angle 3in LCD with 921,000 dots	Tiltable 3.2in LCD with 1.62 million dots
Viewfinder	OLED EVF, 2.36 million dots	0.39in OLED EVF, 2.36 million dots, 100%	None (optional EVF-DC1 EVF sold separately)
AF points	25	49	31
Video	4K (30, 25 & 24fps), 1080p full HD (60 & 25fps), 720p HD (30fps), VGA (30fps), High-speed 1080p HD mode at up to 960fps	4K (25fps), 1080p full HD (50, 25 & 24fps), 720p HD (24fps), VGA (25fps), High-speed 1080p FHD at 100fps	1080p full HD (60, 50, 30, 25 & 24fps), 720p HD (30 & 25fps), VGA (30 & 25fps)
External mic	Yes	Yes	Yes
Memory card	SD, SDHC and SDXC (UHS Speed Class 1 compatible)	SD, SDHC and SDXC (UHS Speed Class 1 compatible)	SD, SDHC and SDXC (UHS Speed Class 1 compatible)
Power	Rechargeable Li-ion NP-FW50 battery	Rechargeable Li-ion DMW-BLC12E battery	Rechargeable Li-ion NB-10L battery
Dimensions	129x88.1x102.2mm	136.8x98.5x130.7mm	123.3x76.5x105.3mm
Weight	813g with card and battery	831g with card and battery	733g with card and battery

Sony Cyber-shot DSC-RX10 II

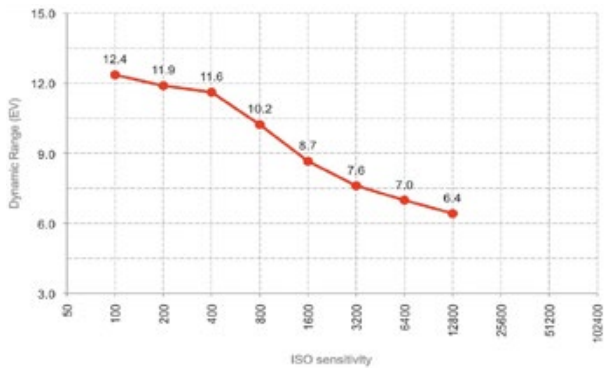
Resolution

The RX10 II's 20.2MP, 1in CMOS sensor is no doubt a variant on the sensor of a similar size that we have seen in Sony's RX10 and RX100, and produces images with around the same resolution, reaching around 3,000l/ph in our test. As we found on the RX10, the 24-200mm equivalent f/2.8 lens is very sharp in the centre.



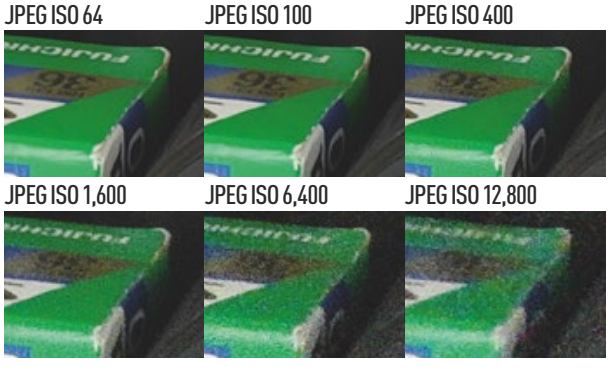
Dynamic range

With a maximum dynamic range of around 12.4EV, the Sony RX10 II is impressive, given the size of the sensor and its pixel density. One thing that was noted when shooting JPEG images at the extended ISO 64 setting is that the dynamic range is reduced in the highlights. Therefore, if you are a JPEG-only shooter, it is probably best to stick to ISO 100 for landscapes.



Noise

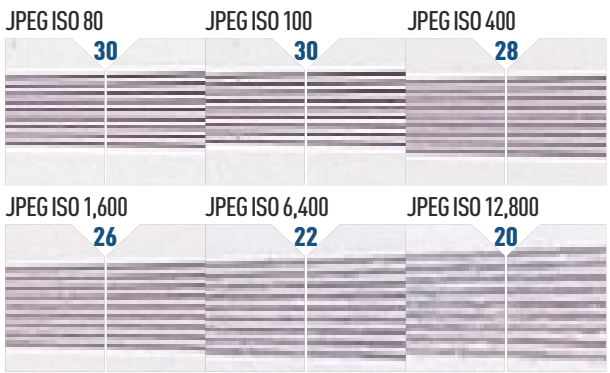
Lightroom CC has yet to provide support for the .ARW raw files from the RX10 II, so we can only comment on JPEGs processed in-camera. At ISO 100-200 images are sharp, detailed and free of noise. By ISO 400, luminance noise begins to creep in, although detail is good. At ISO 1,600, noise becomes more visible, with softening of fine detail. There is a loss of fine detail at ISO 3,200, while ISO 6,400 and 12,800 images are visibly noisy.



Panasonic Lumix DMC-FZ1000

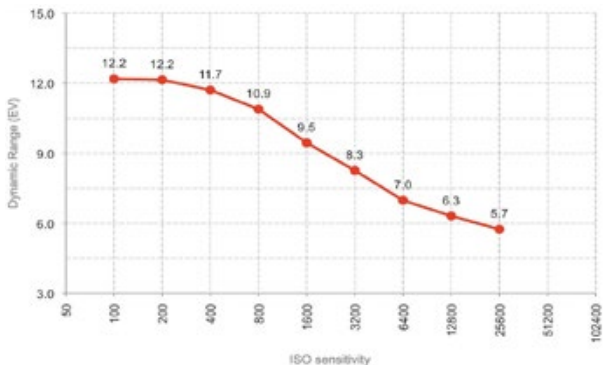
Resolution

The FZ1000 resolved an impressive 3,000l/ph at ISO 80. The images were shot at a 35mm focal length equivalent of 50mm at f/4, which is the FZ1000's sweet spot. At ISO 1,600, resolution remains high at 2,600l/ph, confirming the FZ1000's ability to minimise noise. Above this, image noise visibly reduces overall sharpness.



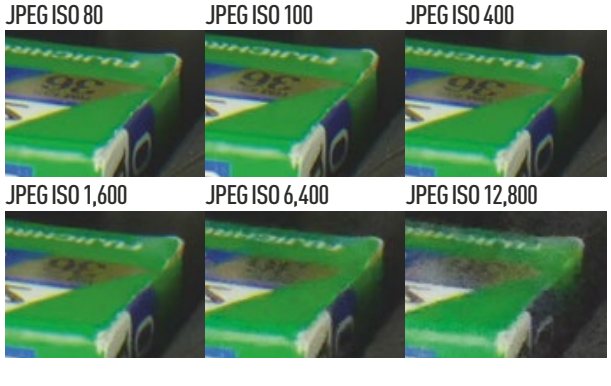
Dynamic range

The larger photosites of the FZ1000's 1in sensor produce impressive dynamic range results. At ISO 80, the peak dynamic range is 12.6EV, while at ISO 1,600 the camera still performs well with a range of 9.5EV. This is comparable to many APS-C sensors and means the FZ1000 should be capable of recording good detail in a variety of lighting conditions, capturing a range of tones in shadow areas, particularly from raw files.



Noise

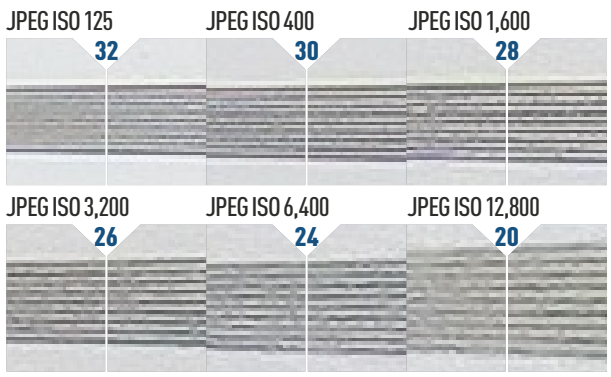
From ISO 125-200 the FZ1000 produces smooth images that are virtually free of noise. At ISO 400 and 800 a small degree of noise begins to creep in, although images need to be viewed at 100% to spot it. At ISO 1,600 images remain serviceable, but beyond this noise becomes increasingly visible even when images are viewed at less than 100%. The higher ISO settings of ISO 3,200-12,800 are best used sparingly.



Canon PowerShot G3 X

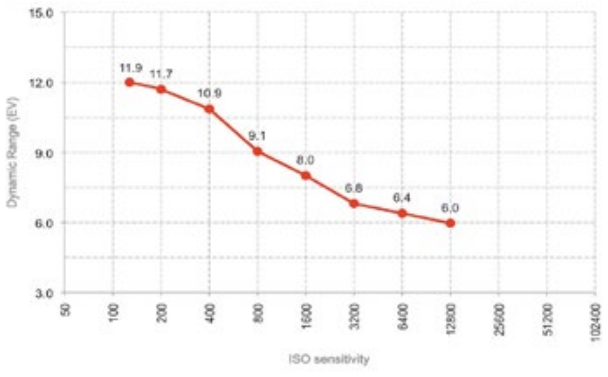
Resolution

The G3 X is sharpest at around 50mm, where the camera is capable of resolving close to 3,200l/ph at ISO 125. Pushing into the mid-range sensitivity settings, resolution drops only slightly, to about 2,800l/ph at ISO 1,600. However, the top two settings of ISO 6,400 and ISO 12,800 produce notably poor results.



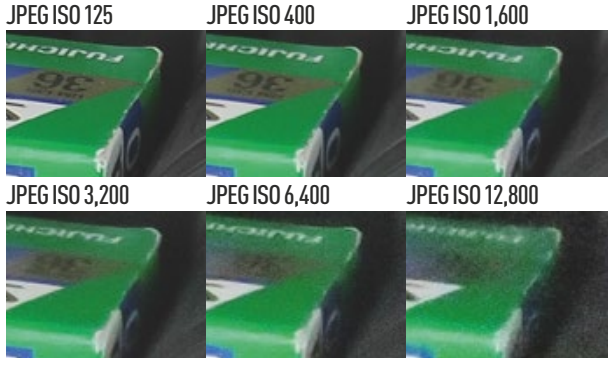
Dynamic range

The G3 X's 20.2MP sensor delivered good results at low sensitivities, producing nearly 12EV of dynamic range at ISO 125. This means it doesn't clip highlights as abruptly as cameras with smaller sensors tend to, while also retaining more shadow detail. However, at ISO 800 and above dynamic range falls off, reflecting increasing noise levels particularly in the shadows. The top three ISO settings give low readings.



Noise

At ISO 125, the G3 X produces impressively detailed images, with barely any visible noise. Luminance noise appears at ISO 400 when images are viewed at 100%. At ISO 800, noise becomes more noticeable, although overall quality is still good enough for prints. At ISO 1,600 shadow detail becomes visibly lost, while at ISO 3,200 noise is clearly visible. ISO 6,400 and 12,800 settings should only really be used as a last resort.





SONY RX10 II

We found the RX10 II is prone to underexposing by around ⅓ stop. The lens produces sharp results, even in the centre at its maximum aperture



PANASONIC FZ1000

The Lumix FZ1000 periodically overexposes by around ⅓ stop. Users can be confident pushing the sensitivity to ISO 1,600 in low light



CANON G3 X

Those primarily looking to shoot JPEGs will find the vibrant colour and contrast levels produced by the G3 X's in-camera processing to be pleasing

Our verdict

WHILE all three of the cameras tested here have larger-than-average 1in sensors for improved image quality, the differences in handling and performance end up making them feel quite different from one another.

While the Canon PowerShot G3 X boasts the longest zoom, it struggles to compete in some areas, notably in its video recording abilities. The lack of a built-in EVF and manually operated zoom ring also adversely affects its handling. One area where the G3 X does shine is in the images it produces. Whereas the Sony Cyber-shot RX10 II is occasionally prone to underexposing by around ⅓ stop and the Panasonic Lumix DMC-FZ1000 periodically overexposes by about the same amount, we found the G3 X's metering the most accurate.

Despite being the biggest camera of the three, the FZ1000 offers excellent handling, with the vari-angle rear display offering a clear advantage over the tiltable screens of the RX10 II and G3 X. Although its video capabilities aren't quite up to those of the RX10 II, the FZ1000 offers a wide range of quality settings to choose from, along with the option to attach a microphone. Overall, the FZ1000 remains a very capable bridge compact at a very tempting price.

The RX10 II impressed us in just about every way. Overall build quality is the best of the three, handling is superb and the EVF is noticeably larger and brighter than that of the FZ1000. Add to this the blisteringly fast maximum shutter and continuous shooting speeds made possible by the new sensor, plus the wide range of video capabilities including 4K and 40x super-slow-motion capture, and you have a camera that redefines the genre. The zoom isn't nearly as powerful as its rivals, but the constant f/2.8 maximum aperture is arguably a much more useful tool to have at your disposal.

To conclude, while the G3 X is a very good camera, it feels a bit like a work in progress. If your budget can't stretch to the RX10 II, the FZ1000 is certainly worth consideration.

And so to our winner – the RX10 II. It offers class-leading speed and performance, fantastic handling, excellent image quality and a comprehensive set of video abilities. While it might lack the telephoto range of its close rivals here, it offers enough elsewhere to claim the top spot on our podium.



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Case Remote Wireless DSLR Controller

Callum McInerney-Riley tests the Case Remote Wireless DSLR Controller, a device that adds wireless functionality to many DSLRs even if they don't have a built-in Wi-Fi module

'It's particularly useful when shooting from high or low vantage points, or potentially dangerous locations'

At a glance

- Brings remote shooting to cameras without Wi-Fi
- App available for Android, iOS and Windows PC
- Allows automated timelapse, focus stacking, bracketing and HDR
- Can be used to shoot both stills and video
- Price £119.99

The Case Remote Wireless DSLR Controller allows photographers to control their DSLR remotely via a smartphone, tablet or PC, even if their DSLR doesn't come with a built-in Wi-Fi module. Many new cameras, especially high-end models such as the Nikon D810 and the Canon EOS 5DS/5DS R, still don't have any Wi-Fi functionality. While the Canon EOS 5DS is still relatively new for the Case Remote to support, the D810 is one of many cameras included in the list of compatible models. A full list of cameras can be found at www.caseremote.com.

The unit works by creating its own Wi-Fi hotspot that other devices can then connect to. Once connected, and the Android/iOS/Windows PC app is launched, you can take control of the camera's settings and access live view on most models, then capture photos or video. For our test, we used an iPhone 6 and an HTC One M9, and the app seemed to function similarly on both smartphones.

Settings that can be adjusted from within the app include ISO sensitivity, shutter speed, aperture, white balance, drive mode and metering mode. With this functionality, users can control almost every feature of their camera remotely. This means the camera can be moved to locations that would be tricky to work in, and then take pictures, change settings and shoot video without having to touch it. This is particularly useful when shooting from high or low vantage points, or potentially dangerous locations, as users can get out of the way and not have to worry about where the camera is. The Case Remote is also quite handy when shooting landscapes on a tripod, as it can act as a wireless cable release.

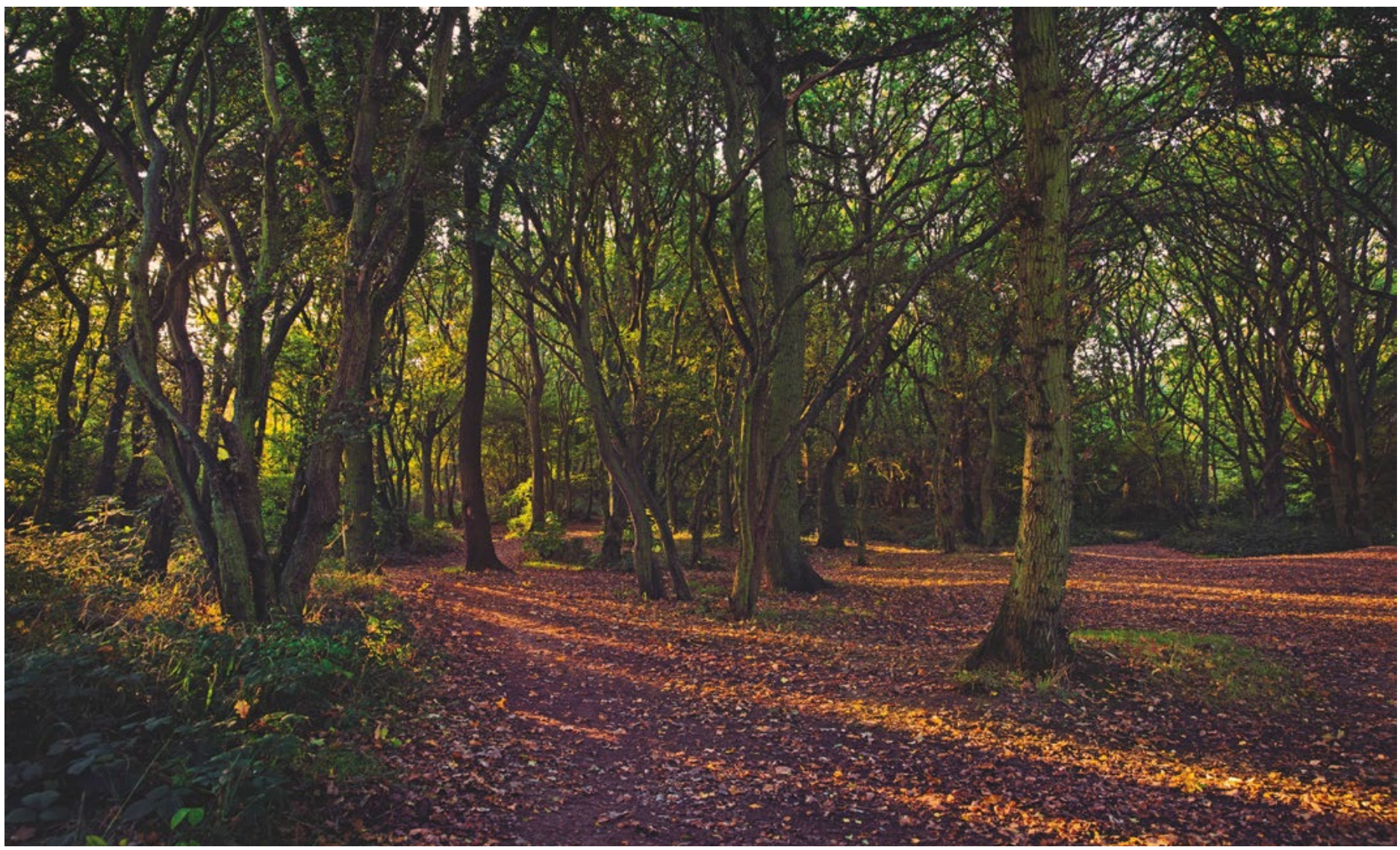
Features tab

The most impressive feature of the Case Remote is the advanced features options. The app has a menu, towards the bottom of the screen, where a variety of options can be found, including bracketing, bulb, continuous, focus stacking, HDR and timelapse mode.

The bracketing mode allows you to bracket ISO sensitivity and change the exposure compensation up to ±5EV in 1EV increments. Bulb mode allows users to tap the shutter button in the app, preview how long the shutter is open for on-screen and tap it again to end the exposure. Continuous allows users to 'press' the shutter button in burst mode by tapping the button on the app to shoot a series of images.

The focus-stacking feature is perhaps the most interesting. It enables you to select how many photos you wish to stack, up to a maximum of nine, and with the option to shift the focus motor in small, medium or large increments either forwards or backwards. All this is carried out automatically, but it can also be shifted by minor amounts manually. I didn't know it was possible to carry out this action with a piece of software until I tried the Case Remote.

Although the unit is limited to taking a maximum of nine images at any one time, once finished, users can shoot a further nine images from where they left off, using focus shift. This makes the Case Remote's focus-stacking feature useful for macro and



Using the bracketing mode I took five separate photos, from -2 to +2EV varying the shutter speed, which allowed me to create a tonally rich HDR image

landscape photography, which usually requires upwards of ten different images in order to create a detailed focus-stacked shot.

The HDR feature is also very interesting. It allows you to bracket ISO, shutter speed or aperture to create 1-9 images in 1, 2 or 3EV increments. This allows users to take their images into post-production software and create detailed HDR photos from bracketed shots.

Timelapse enables a start time and an end time to be set, and at what time interval images should be taken. It then shows exactly how many frames will be taken throughout the duration. This makes it very easy to calculate how many frames are needed and how long the final footage will be compared to other methods of capturing timelapse footage.

When capturing images, you can preview the shot as a thumbnail and tap a button to download it. Even images that are already on the card can be downloaded, so the Case Remote is effectively a wireless card reader, too.



Focus stacking mode moves the AF motor a small amount with each picture

Our verdict

WIRELESS camera controllers are prone to time lag, but I found the Case Remote to have very little delay and it refreshed reasonably quickly. Like many similar devices, the app can crash at times, but not that frequently. Being able to perform small adjustments to the focus remotely is great, but I was unable to enlarge the image to check the focus – something that is featured on many Wi-Fi apps and on some of the Case Remote's competitors.

However, as a company, Case Remote is very proactive, tending to fix software bugs quickly, and developing new apps and adding extra functionality to existing products, so I wouldn't be surprised if focus enlargement is added very soon.

The trouble is that, right now, the Case Remote is not the complete package. On several occasions, the unit didn't work how I wanted it to, and a few things have been overlooked. For example, when I updated to firmware v2.2 using my Canon EOS 5D Mark II, the focus no longer shifted when using ±1 settings for focus stacking. Instead, it only worked in 2 or 3 settings, making minor focus shifting impossible. Also, when you start focus stacking, if you notice something is wrong, you can't back out once the shutter is pressed. That could mean being committed to nine 30-second exposures with a 10-second shutter delay unless you reset the camera or Case Remote.

The feature set is extensive, though, and I particularly like the HDR, timelapse and bulb shooting settings. If your DSLR doesn't have Wi-Fi, and you would benefit from wireless control of your camera, the Case Remote is a worthwhile buy. While it's not without its faults, it is less expensive than many of its main competitors and it offers a lot of features for the money.

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Flash shoes may not fit perfectly onto inexpensive trigger units

Loose-fitting flash

Q My Nikon Speedlight has a small pin that comes out when I slide the lock lever to the right. This fits into a hole on the hotshoe. When mounted on my camera, the Speedlight is not very loose, but on a Wansen slave unit it's possible to rock the Speedlight up and down. Is this normal?
Adrian Bonnington

A We're not particularly familiar with the flash triggers you describe, but a quick web search shows them to be inexpensive, costing around £10 for a transmitter and receiver unit. There's a saying that you get what you pay for, and I suppose that's what's happening in this case, as the shoe on the slave unit isn't built to the same standard as the one on your camera. This doesn't necessarily matter, so long as the system works, but it's not ideal.

In context, about the cheapest flash trigger system that we'd recommend for intensive use is the Phottix Strato II, which costs around £60 for the transmitter and receiver, but should survive pretty serious use.
Andy Westlake

Tripod has a screw loose

Q Mainly because of the dearth of long telephoto lens options for Olympus EM mirrorless cameras, I have started to use a Swarovski scope arrangement for wildlife shooting. It's great fun, but I'm struggling with the tripod head working loose when I move the set-up between locations. I have a good-quality and robust fluid head and tripod, but it all comes down to the single ¼in or ⅜in thread. The weight of the scope overcomes the torque on the thread and can drag the locking screw. There must be a more robust configuration for this problem. But I haven't found one yet. Is there a better way?
Colin Morrison

A As far as I'm aware, there's no other approach to fixing a head onto a tripod. They screw on using ⅜in or ¼in threads, with grub screws to prevent them from undoing. However, I think most photographers remove heavy loads such as scopes from the tripod when they're moving around, as it's a risky way to move expensive kit.

With decent quick-release systems it's not too much of a hardship.

Of course, this doesn't mean you couldn't design a rather better system starting from scratch. It's just that the current approach has been around for decades, and allows heads and tripods from different brands to fit together without any special requirements.
Andy Westlake





Polarising filters can be very useful in certain situations

Protective filters

Q I am new to DSLR cameras. Is it worth me using UV filters or should I simply use a polariser instead? If you think I should be using a UV filter, which would you recommend?
Keith Roberts

A UV filters can be useful to help protect the front of the lens, most obviously from spray or dust in more difficult shooting situations. So if you shoot outdoors, near rapids or waterfalls,for example, they will protect the lens from splashing to some extent. However, modern lenses are very resilient, with scratch and water-resistant coatings, which means that UV filters are less necessary than they were in the past.

If you'd like the peace of mind that comes from using a filter, then I'd recommend you buy a reputable brand such as Hoya, and make sure the filter is multi-coated to minimise the risk of degradation of the image quality. Inexpensive filters can introduce unwanted reflections from bright light sources, and end up doing more harm than good.

Polarising filters can be very useful in some situations – they can minimise unwanted reflections and give deep-blue skies – but they do cut out a significant amount of light, so should be removed when they're not needed. Again, inexpensive, uncoated or poorly coated versions are best avoided.
Andy Westlake

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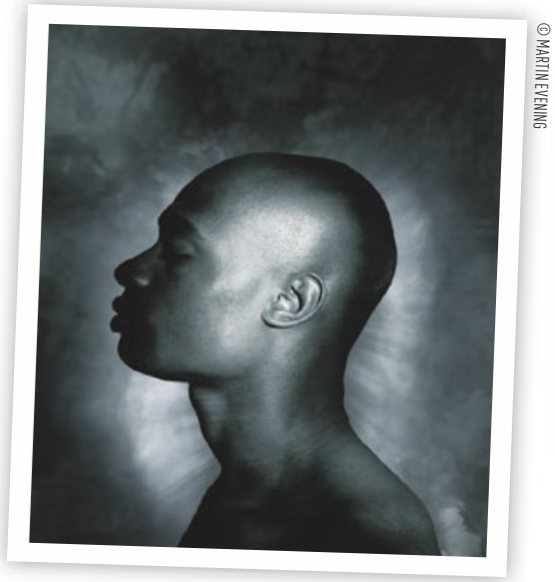
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My life in cameras

Martin Evening looks back at some of the cameras that have shaped his life. Visit www.martinevening.com


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Martin Evening


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Martin Evening has worked for many years as a London-based commercial beauty photographer, shooting mainly studio work. Since the mid-1990s he has written books about Photoshop and Lightroom, most notably the *Adobe Photoshop for Photographers* series. In 2008, Evening was inducted into the Photoshop Hall of Fame for his work in education.

1974

1974 Zenit EM

My first proper 35mm camera was a Zenit EM, which at the time felt very modern, especially because it had a selenium-cell light meter. I used to take this camera with me everywhere, and from that my passion for photography grew. I still have the Zenit EM and the smell of the leather camera case is as evocative as that of the darkroom chemicals I associate with my early photography.



1977

1977 Nikkormat FTn

When I enrolled on a photography course at Salisbury Art College in Wiltshire, I needed a more professional camera. The Nikkormat FTn was an entry-level Nikon model and my first introduction to Nikon-system lenses. This camera made a huge difference to the quality of my photography and I used it right through college for all my 35mm photography.



1981

1981 Hasselblad 500CM

By 1980, I had started working as a photographer's assistant in London and needed a medium-format camera with which to take test shots. The Hasselblad 500CM plus 150mm Sonnar C lens was an expensive purchase, but it was also essential to help me build my first portfolio and photograph my first commissioned shoots.



1995

1995 Fuji GX680

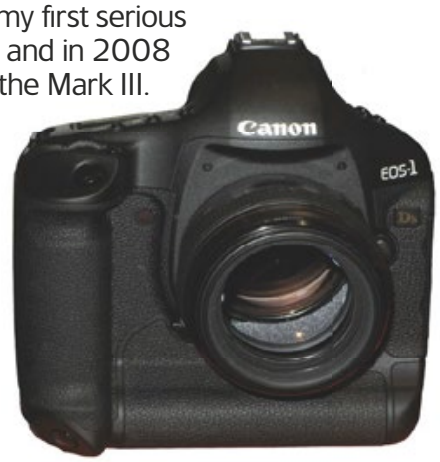
In the mid-1990s, I was shown the Fuji GX680 system and really liked the 6x8cm format. It was a monster camera and I managed to shoot handheld most of the time. One of the interesting things about it was the tilt-and-shift camera movements that could be used in lots of creative ways.



2008

2008 Canon EOS-1Ds Mark III

In 2002, I wrote a review of the Canon EOS-1Ds camera for *What Digital Camera* and was so impressed that I bought one. This was my first serious digital camera and in 2008 I upgraded to the Mark III. It has proved to be a great workhorse that I have used on many commercial shoots and trips all over the world.





BLAST FROM THE PAST

Voigtländer Vitessa

Ivor Matanle looks at an innovative folding camera

LAUNCHED 1954

PRICE $99.50 (USA 1955)

GUIDE PRICE TODAY £110-£150

THE IMMENSELY innovative Voigtländer Vitessa 35mm 'barn doors' folding cameras of the mid-1950s have a build quality comparable to that of the contemporary Leica M series. I used a Vitessa for several years during the 1980s when preparing my book *Collecting and Using Classic Cameras* and the results were superb. The camera is focused by a coupled rangefinder with a thumb wheel protruding from the back of the top-plate. It is wound by pressing the tall vertical plunger, which cocks the shutter and winds on the film, and fired with a shutter button in the usual place.

Photographs can be taken in rapid succession using the right hand to focus and press the shutter button, and the left to press the plunger to wind on. When finished, the doors are closed and the plunger is depressed fully, where it should lock into position.

What's good Speed of operation. Quality of engineering and optics.

What's bad Not much, although servicing and repairs needs a Voigtländer expert. Call Ed Trzoska on 0116 267 4247.



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Professor Newman on...

The prime option

The latest prime lenses don't compromise on image quality, but there is a trade-off



The prime-lens market has recently seen a resurgence

Recently there's been a spate of introductions of a kind of lens that might have been thought almost obsolete – the prime lens. At the vanguard of the trend was Sigma, with its 'Art' (or A) series of lenses, available for full-frame use at 24mm, 35mm and 50mm, and all with an aperture of f/1.4. Nikon has recently extended its f/1.8 series of prime lenses, which now includes focal lengths of 20mm, 24mm, 28mm, 35mm, 50mm and 85mm. In the round of summer announcements, Tamron also launched two new f/1.8 primes – a 35mm and 45mm, both with optical stabilisation.

People select prime lenses over the more ubiquitous zoom lenses for one of three reasons. The first is lens speed. The slowest of these lenses is f/1.8 and there are no zoom lenses for full-frame available at that aperture (although the ever-innovative Sigma runs it close with the recently announced 24-35mm f/2 DG HSM | A lens). The wider aperture is not only valuable for low-light photography, but it also gives users the ability to control depth of field and allows you to pick out the main subject.

'They are all very large in comparison to older prime lenses of similar focal length'

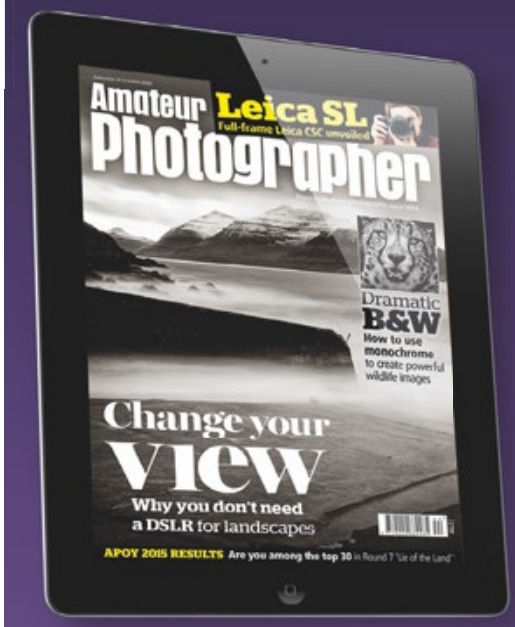
The second reason is one of image quality. Although the quality available from the latest zoom lenses is excellent, that from primes generally has the edge. This is not simply in terms of resolution, but also in two other important respects. Zoom lenses typically introduce quite a lot of distortion. This is sometimes simple barrel or pincushion distortion, but often it's the more complex, obtrusive and harder-to-correct 'moustache' types – the consequence of having several interacting corrections that operate at different focal lengths. In addition, with fewer glass-to-air surfaces, primes will often have a different rendering quality, with higher micro-contrast.

The third reason relates to size and weight. With optical formulae involving fewer elements, a prime is typically smaller and lighter than a zoom. Moreover, a zoom needs to be sized to maintain its rated f-number at its longest focal length. As a result, its back end will be at least as large as a prime with that focal length. At the same time, if it is to maintain a vignette-free angle of view for its shortest focal length, its front end has to be oversized, too.

A common factor in the design of all these new primes is that this third advantage has been more or less dropped. They are all very large in comparison to older prime lenses of similar focal length and aperture. The reason for this is that they are all no-compromise designs in terms of the image quality available at their maximum apertures. This is a trend started by Zeiss, with its superlative Otus 50mm f/1.4 T* lens, which was nearly double the size of any previous lens with those parameters, but delivered exceptional resolution when used wide open. The fact that so many other lens manufacturers have followed the same design philosophy represents a belief that DSLR owners value lens speed and resolution more than compactness and low weight.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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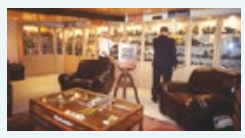
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BRONICA 150mm F4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA PRISM ME METERED FOR SQA/SQAI	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI	MINT- £59.00
MAMIYA 6 MF WITH 75mm f3.5 LENS VIRTUALY UNUSED	MINT £875.00
MAMIYA 6 BODY	MINT- £775.00
MAMIYA 50mm f4 "G" LENS FOR MAMIYA 6	MINT BOXED £399.00
MAMIYA 150mm F4.5 "G" WITH HOOD	MINT BOXED £365.00
MAMIYA 43mm F4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
MAMIYA 150mm F4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm F4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 6X7	MINT- £195.00
PENTAX 55mm F2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008	MINT- £575.00
ROLLEIFLEX 2.8F WITH PLANNAR LENS	MINT- £895.00
WISTA TYPE N 4X5 MOUNT ROLL FILM HOLDER FOR 6X7	MINT-BOXED £75.00
YASHICAMAT 124G FIT SUN TELE ADAPTOR KIT	MINT CASED £55.00
YASHICAMAT 124G WIDE ANGLE ADAPTOR KIT	MINT-CASED £85.00
YASHICAMAT 124G TWIN LENS REFLEX CAMERA	NEW UNUSED £299.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY COMPLETE WITH STRAP & MANUAL	MINT-BOXED £399.00
NIKON 10.5mm F2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £425.00
NIKON 20mm f2.8 A/F "D"	MINT BOXED £295.00
NIKON 35mm F1.8 "G" DX AF-S	MINT BOXED £115.00
NIKON 50mm F1.8 A/F	MINT- £69.00
NIKON 50mmF1.8 A/F "D"	MINT-BOXED £79.00
NIKON 50mm F1.8 "G" AF-S LENS	MINT BOXED £129.00
NIKON 60mm F2.8 A/F D	MINT BOXED £225.00
NIKON 60mm F2.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED £275.00
NIKON 85mm F3.5 MICRO NIKKOR G ED AF-S VR DX +	MINT CASED £295.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW	MINT BOXED AS NEW £875.00
NIKON 12 - 24mm F4 "G" IF-ED AF-S DX	MINT BOXED £495.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT BOXED AS NEW £299.00
NIKON 16 - 85mm F3.5/5.6 "G" DX ED AF-S VR	MINT CASED £289.00
NIKON 17 - 35mm f2.8 D IF AF-S SUPERB LENS	MINT-CASED £795.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT-CASED £465.00
NIKON 17 - 55mm F2.8 F2.8 "G" IF-ED AF-S + HOOD	MINT- BOXED £499.00
NIKON 18 - 35mm f3.5/4.5 A/F D ED IF	MINT BOXED £275.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S + FILTER	EXC++ £145.00
NIKON 18 - 105mm f3.5/5.6 DX ED AF-S VR	MINT+HOOD £129.00
NIKON 24 - 70mm F2.8 "G" IF - ED AF-S	MINT BOXED AS NEW £899.00
NIKON 28 - 105mm f3.5/4.5 A/F D WITH HB18 HOOD	MINT-BOXED £165.00
NIKON 28 - 300mm f3.5/5.6 G ED AF-S VR LATEST	MINT BOXED £499.00
NIKON 35 - 105mm f3.5/4.5 A/F WITH MACRO	MINT £129.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD	MINT- £129.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S VR	MINT £115.00
NIKON 55 - 200mm f4/5.6 IF-ED DX AF-S	MINT BOXED £89.00
NIKON 55 - 300mm f4.5/5.6 "G" DX AF-S VR LATEST	MINT BOXED £185.00
NIKON 70 - 200mm F4 G ED VR LATEST	MINT BOXED £745.00
NIKON 75 - 300mm F4.5/5.6 A/F D WITH HOOD + CASE	MINT- BOXED £125.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR	MINT BOXED £315.00
NIKON 80 - 400mm F4 "D" ED AF VIB RED VR	MINT BOXED £695.00
NIKON TC17E MKII 1.7X TELECONVERTER	MINT BOXED £225.00
NIKON TC20E AF-1 2.0X TELECONVERTER	MINT-BOXED £129.00
NIKON TC20E II AF-S TELECONVERTER	MINT- £195.00
NIKON TC20E III AF-S TELECONVERTER LATEST MKIII	MINT BOXED £315.00
NIKON SB 28 SPEEDLIGHT	MINT-BOXED £65.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT	MINT BOXED £69.00
SIGMA 20mm F1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £275.00
SIGMA 30mm F1.4 EX DC HSM NIKON FIT	MINT BOXED AS NEW £199.00
SIGMA 50mm F2.8 MACRO EX A/F "D"	MINT BOXED £145.00
SIGMA 105mm f2.8 EX MACRO	MINT CASED £175.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM	MINT BOXED £245.00
SIGMA 12 - 24mm F4.5/5.6 EX DG HSM II LATEST MODEL	MINT BOXED £445.00
SIGMA 15 - 30mm F3.5/4.5 EX DG ASPHERICAL & HOOD	MINT BOXED £199.00
SIGMA 17 - 35mm F2.8/4 EX ASHERICAL	EXC++BOXED £159.00
SIGMA 50 - 500mm F4.5/6.3 DG HSM OPT/STAB O/S	MINT-BOXED £699.00
SIGMA 70 - 200mm F2.8 MKII APO EX DG MACRO	MINT BOXED £395.00
SIGMA 120 - 300mm F2.8 EX HSM COMP WITH HOOD	EXC++CASED £699.00
SIGMA 135 - 400mm F4.5/5.6 "D" APO	EXC++ £275.00
SIGMA 150 - 500mm f5.6/6.3 DG HSM OS STABILISER	MINT BOXED £485.00
TAMRON 17 - 50mm F2.8 XR DI II VC WITH MOTOR	MINT BOXED £265.00
TAMRON 18 - 200mm F3.5/6.3 IF ASPHERIC XR DI II	MINT BOXED £89.00
TAMRON 28 - 75mm f2.8 IF SP XR Di MACRO + HOOD	MINT- £195.00
TAMRON 28 - 300mm F3.5/6.3 I/F LD DI ASPHERIC VC	MINT+HOOD £299.00
TAMRON 55 - 200mm F4/5.6 LD MACRI DI II	MINT BOXED £99.00
TOKINA 12 - 24mm F4 IF DX ASPHERICAL AT-X PRO	MINT+HOOD £299.00
TOKINA 16 - 50mm F2.8 ASPHERICAL AT-X PRO DX	MINT BOXED £275.00

Nikon Manual

NIKON F3 HP BODY SUPERB CONDITION	MINT-CASED £395.00
NIKON F3 BODY	EXC++ £275.00
NIKON F3 HP BODY	EXC++ £199.00
NIKON F2A CHROME BODY BODY	MINT- £299.00
NIKON F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM)	EXC+++ £345.00
NIKON F2 PHOTOMIC BODY CHROME	MINT- £275.00
NIKON FM2N CHROME	MINT- £245.00
NIKON FE2 BODY CHROME	EXC+++ £145.00
NIKON FE2 BLACK BODY	EXC++ £145.00
NIKON FE CHROME BODY	MINT- £125.00
NIKKORMAT FT2 CHROME BODY	MINT-- £165.00
NIKON F3 CF 20 BERGUNDY CASE FOR F3	MINT- £69.00
NIKON 24mm f2 AI PERFECT WIDE ANGLE SHARP	MINT- £225.00
NIKON 24mm F2.8 AIS	MINT BOXED £225.00
NIKON 24mm F2.8 AIS	MINT- £195.00
NIKON 28mm F2.8 AI	EXC++ £99.00
NIKON 28mm F3.5 AIS	MINT- £125.00
NIKON 45mm F2.8 GN NIKKOR	MINT- £199.00
NIKON 50mm F1.2 AIS	MINT- £395.00
NIKON 55mm F1.2 AI	MINT £365.00
NIKON 50mm F1.8 AIS	MINT- £79.00
NIKON 50mm f1.4 AI	MINT- £159.00
NIKON 55mm F2.8 MICRO NIKKOR AIS	MINT- £159.00
NIKON 85mm F1.4 AIS	MINT CASED £575.00
NIKON 85mm f2 AIS SUPERB PORTRAIT LENS	MINT £265.00
NIKON 105mm F1.8 AIS	EXC+++ £299.00
NIKON 105mm F1.8 AIS SUPERB LENS	MINT £375.00
NIKON 105mm F2.5 AI AS NEW	MINT £195.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT BOXED £395.00
NIKON 105mm F2.8 AIS MICRO NIKKOR	MINT £325.00
NIKON 105mm F4 AIS MICRO NIKKOR	MINT- £275.00
NIKON 200mm F4 AIS MICRO NIKKOR	EXC+++CASE £295.00
NIKON 200mm F4 NIKKOR Q	MINT-CASED £95.00
NIKON 200mm F5.6 MEDICAL NIKKOR + POWER PACK	MINT BOXED £475.00
TAMRON 300m F2.8 SP ID LF WITH TAM 1.4 EXTENDER	EXC++ £495.00
NIKON 500mm F8 MIRROR LENS WITH FILTER SET	MINT CASED £299.00
NIKON 28 - 85mm f3.5/4.5 AIS SUPRB MANUAL ZOOM	MINT- £165.00
NIKON 35 - 70mm F3.3/4.5 ZOOM NIKKOR MACRO AIS	MINT- £169.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	MINT BOXED £195.00
NIKON 35 - 105mm F3.5/4.5 AIS ZOOM MACRO	EXC++ £139.00
NIKON 35 - 135 F3.5/4.5 AIS	MINT- £149.00
NIKON 35 - 135 F3.5/4.5 AIS	EXC+ £125.00
NIKON 43 - 86mm F3.5 AI ZOOM	EXC++ £69.00
NIKON 70 - 210mm F4.5/5.6 NIKKOR	MINT-BOXED £65.00
NIKON 75 - 150mm F3.5 SERIES E ZOOM TELEPHOTO	MINT- £75.00
NIKON MF-24 250 EXPOSURE FILM BACK FOR F4S/F4E	MINT- £299.00
NIKON PK13 AUTO EXTENSION RING	MINT-BOXED £55.00
NIKON PK12 AUTO EXTENSION RING	EXC++ £49.00
NIKON PK11 AUTO EXTENSION RING	MINT £49.00
NIKON TC 200 CONVERTER	MINT £69.00
NIKON SB 16 FLASH FOR F3/FM2/FM3/FE/FE2	EXC++ £99.00
NIKON SB 16 FLASH FOR F3	EXC++ £65.00

Olympus Manual

OLYMPUS OM4 BODY BLACK REALLY NICE CONDITION	MINT-CASED £295.00
OLYMPUS OM2SP SPOT BODY COMP WITH CASE	EXC+CASED £99.00
OLYMPUS OM2 BLACK	EXC+ £99.00
OLYMPUS OM2 BODY CHROME	MINT-BOXED £110.00
OLYMPUS 24mm F2.8 ZUIKO WITH HOOD	MINT BOXED + HOOD £195.00
OLYMPUS 28mm F2 ZUIKO AUTO W	MINT-CASED £225.00
OLYMPUS 28mm F2.8 ZUIKO	EXC++BOXED £55.00
OLYMPUS 28mm F3.5 ZUIKO	MINT-CASED £39.00
OLYMPUS 35mm F2.8 SHIFT CONTROL PC LENS	MINT £345.00
OLYMPUS 35mm F2.8 ZUIKO	MINT- £69.00
OLYMPUS 50mm F1.8 ZUIKO	MINT BOXED £55.00
OLYMPUS 50mm F1.8 ZUIKO	MINT £45.00
OLYMPUS 50mm F3.5 MACRO	MINT- £129.00
OLYMPUS 90mm F2 AUTO MACRO ZUIKO	MINT £595.00
OLYMPUS 135mm F2.8 ZUIKO	MINT-CASED £99.00
OLYMPUS 135mm F3.5 ZUIKO	MINT-CASED £49.00
OLYMPUS 300mm F4.5 ZUIKO	MINT BOXED £275.00
OLYMPUS 28 - 48mm F4 ZUIKO	EXC++BOXED £69.00
OLYMPUS 35 - 70mm F3.5/4.5 ZUIKO	MINT £89.00
OLYMPUS 35 - 70mm F4 ZUIKO	MINT- £75.00
OLYMPUS 75-150mm F4 ZUIKO	MINT £69.00
OLYMPUS EXT TUBE 14mm, 25mm	MINT- £55.00
OLYMPUS VARIMAGNI FINDER	MINT BOXED £59.00

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Nikon D5300
24.2 MEGA PIXELS · 5 FPS

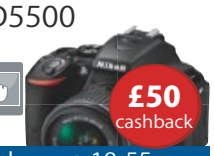


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Nikon D5500
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Canon EOS 750D
24.2 MEGA PIXELS · 5 FPS

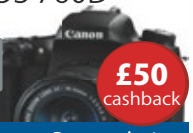


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Body Only **£444.00*** · + 18-55 IS STM **£499.00***

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Canon EOS 760D
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£50 cashback

Body Only **£599.00*** · See website for lenses

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Canon EOS 70D
20.2 MEGA PIXELS · 7 FPS

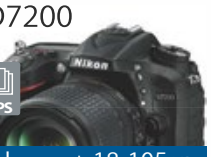


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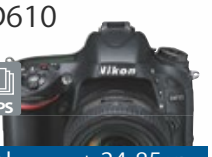
Nikon D7200
24.2 MEGA PIXELS · 7 FPS



Body Only **See web** · + 18-105 VR **See web**

Add an Nikon MB-D15 battery grip for **only £269**

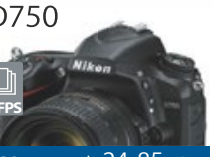
Nikon D610
24.2 MEGA PIXELS · 5 FPS



Body Only **See web** · + 24-85 VR **See web**

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Nikon D750
24.3 MEGA PIXELS · 11 FPS



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24mm f/2.8 IS USM	£455.00	300mm f/2.8L USM IS II	£4,799.00	24-70mm f/2.8L II USM	£1,400.00
EF-S 24mm f/2.8 STM	£129.00	300mm f/4.0L USM IS	£959.00	24-70mm f/4.0L IS USM	£699.00
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35mm f/1.4L USM	£989.00	400mm f/5.6L USM	£889.00	24-105mm f/3.5-5.6 IS STM	£375.00
35mm f/1.4L II USM	£1,799.99	500mm f/4.0L IS MK II	£6,899.00	28-300mm f/3.5-5.6L IS	£1,795.00
35mm f/2.0 IS USM	£399.00	600mm f/4.0L IS MK II	£8,895.00	EF-S 55-250mm f/4-5.6 IS STM	£225.00
40mm f/2.8 STM	£129.00	800mm f/5.6L IS USM	£9,899.00	70-200mm f/2.8L IS II USM	£1,499.00
50mm f/1.2 L USM	£995.00	TSE 17mm f/4.0L	£1,599.00	70-200mm f/2.8L USM	£945.00
50mm f/1.4 USM	£237.00	TSE 24mm f/3.5L II	£1,479.00	70-200mm f/4.0L IS USM	£805.00
50mm f/1.8 II	£88.00	TSE 45mm f/2.8	£1,099.00	70-200mm f/4.0L USM	£459.00
50mm f/1.8 STM	£107.00	TSE 90mm f/2.8	£1,124.00	70-300mm f/4.0-5.6 IS	£368.00
50mm f/2.5 Macro	£201.00	8-15mm f/4L Fisheye USM	£915.00	70-300mm f/4.0-5.6L IS USM	£904.00
EF-S 60mm f/2.8 Macro	£314.00	EF-S 10-18mm IS STM	£189.00	70-300mm DO IS USM	£1,118.00
MP-E 65mm f/2.8	£853.00	EF-S 10-22mm f/3.5-4.5	£410.00	75-300mm f/4.0-5.6 III	£188.00
85mm f/1.2L II USM	£1,499.00	EF 11-24mm f/4L USM	£2,799.00	75-300mm f/4.0-5.6 III	£219.00
85mm f/1.8 USM	£237.00	EF-S 15-85mm f/3.5-5.6 IS	£531.00	100-400mm L IS USM II	£1,899.00
100mm f/2 USM	£358.00	16-35mm f/2.8L II USM	£1,064.00	200-400mm f/4.0L USM	£8,598.00
100mm f/2.8 USM Macro	£373.00	16-35mm f/4.0L IS USM	£721.00	1.4x III Extender	£314.00
100mm f/2.8L Macro IS	£635.00	17-40mm f/4.0L USM	£549.00	2x III Extender	£302.00
135mm f/2.0L USM	£699.00	EF-S 17-55mm f/2.8 IS USM	£532.00	EF 12II Extension Tube	£79.99

2 years' Interest Free Credit available when you buy any Canon L-Series lens

Offer available by calling 01444 23 70 60 or visiting us in store. Applicable between 05.11.15 & 13.01.16 subject to status



Canon PRO PARTNER

NIKON LENSES

Prices updated DAILY! See www.parkcameras.com/ap for details.

AF-G 10.5mm f/2.8G ED DX	£549.00	AF-S 85mm f/3.5G DX	£375.00	AF-S 16-35mm f/4G ED VR	£829.00
AF-D 14mm f/2.8D	£1,209.00	AF-S 85mm f/1.8G	£349.00	AF-S 16-80mm f/2.8-4E ED VR	£869.00
AF-D 16mm f/2.8D Fisheye	£625.00	AF-S 85mm f/1.4G	£1,149.00	AF-S 16-85mm f/3.5-5.6G	£429.00
AF-S 20mm f/1.8G ED	£629.00	AF-S 105mm f/2.8G VR	£619.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 20mm f/2.8	£463.00	AF-DC 105mm f/2 Nikkor	£805.00	AF-S 17-55mm f/2.8G DX	£979.00
AF-D 24mm f/2.8D	£369.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-35mm f/3.5-4.5G	£519.00
AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 180mm f/2.8 IF ED	£695.00	AF-S 18-105mm VR	£204.00
AF-D 28mm f/2.8	£245.00	AF-D 200mm f/4D IF ED	£1,179.00	AF-S 18-140mm ED VR DX	£459.00
AF-S 28mm f/1.8G	£495.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 18-200mm ED DX VR II	£569.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 18-300mm f/3.5-5.6 VR	£549.00
35mm f/2 AF Nikkor D	£255.00	AF-S 300mm f/4 D IF-ED	£1,029.00	AF-S 24-70mm f/2.8G ED	£1,199.00
AF-S 35mm f/1.8G ED	£429.00	AF-S 300mm f/4E PF ED VR	£1,639.00	AF-S 24-85mm VR	£399.00
AF-S 35mm f1.8G DX	£139.00	AF-S 400mm f/2.8 FL ED VR	£10,399.00	AF-S 24-120mm f/4G ED VR	£749.00
AF-S 40mm f/2.8G ED	£185.00	AF-S 500mm f/4G ED VR	£5,849.00	AF-S 28-300mm ED VR	£659.00
AF 50mm f/1.4D	£244.00	AF-S 500mm f/4E FL ED VR	£8,149.00	AF-S 55-200mm f/4-5.6G VR II	£229.00
AF-S 50mm f/1.4G	£275.00	AF-S 600mm f/4G ED VR	£6,899.99	AF-S 70-200mm f/2.8 VR II	£1,579.00
AF-D 50mm f/1.8	£109.00	AF-S 600mm f/4E FL ED VR	£9,649.00	AF-S 70-200mm f/4.0 ED VR	£899.00
AF-S 50mm f/1.8G	£140.00	AF-S 800mm f/5.6E FL ED VR	£13,994.00	AF-S 70-300mm IF ED VR	£406.00
AF-S 58mm f/1.4G	£1,135.00	AF-S 10-24mm f/3.5-4.5G	£639.00	AF-D 80-400mm ED VR	£939.00
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AF-S 60mm f/2.8G Micro ED	£369.00	AF-S 14-24mm f/2.8G ED	£1,315.00	AF-S 200-400mm VR II	£4,899.00

SONY

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20.1 MEGA PIXELS · 40x SLOW MOTION



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Sony RX10
20.2 MEGA PIXELS · 8.3x

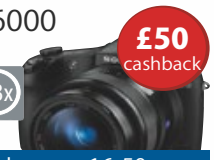


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Sony a6000
20.2 MEGA PIXELS · 8.3x



£50 cashback

Body Only **£399.00*** · +16-50mm **£445.00***

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24.3 MEGA PIXELS · IS



£50 cashback

Body Only **£1,144.00*** · +28-70mm **£1,549.00***

*Prices include **£100 cashback** from Sony. 15.10.15 - 31.01.16

Sony a7R II
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Sony a7S II
4K · 120 FPS

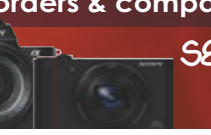


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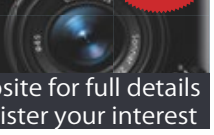
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Sigma 12-24mm
f/4.5-5.6 II DG HSM



£50 cashback

In stock at **£549.00*** See website for details

*Price includes **£50 cashback** from Sigma. Ends 31.01.16

Sigma 150-600mm
f/5-6.3 DG OS HSM | Contemporary



£50 cashback

In stock at **£799.00*** See website for details

*Price includes **£50 cashback** from Sigma. Ends 31.12.15

SIGMA LENSES

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8mm f/3.5 Fisheye EX DG	£615.00	500mm f/4.5 APO EX DG	£3,799.99	70-200mm f/2.8 APO EX DG OS	£799.00
15mm f/2.8 Fisheye EX DG	£474.00	800mm f/5.6 APO EX DG	£4,399.99	70-300mm f/4.0-5.6 APO Macro	£150.00
15mm f/2.8 (Pentax - 1 only!)	£239.99	8-16mm f/4.5-5.6 DC HSM	from £529.99	70-300mm f/4.0-5.6 DG Macro	£98.00
19mm f/2.8 DN	from £124.99	10-20mm f/4-5.6 EX DC	from £269.99	120-300mm f/2.8 OS HSM S	£2,699.00
24mm f/1.4 DG HSM	£669.00	10-20mm f/3.5 EX DC HSM	£379.00	150-500mm f/5.0-6.3 DG OS	£539.00
30mm f/1.4 DC HSM ART	£379.00	12-24mm f/4.5-5.6 II DG HSM	£599.00	150-600mm f/5.0-6.3 (C)	£839.00*
30mm f/2.8 DN	£128.99	17-50mm f/2.8 DC OS HSM	£309.00	150-600mm f/5.0-6.3 (SPORT)	£1,399.00
35mm f/1.4 DG HSM ART	£659.00	17-70mm f/2.8-4 Macro OS	£329.00	200-500mm f/2.8 EX DG	£12,699.00
50mm f/1.4 EX DG HSM	£269.99	18-35mm f/1.8 DC HSM	£629.00	300-800mm f/5.6 EX DG HSM	£5,542.00
50mm f/1.4 DG HSM (Art)	£669.00	18-200mm f/3.5-6.3 II DC OS	£199.99	EX DG 1.4x APO	£198.00
60mm f/2.8 DN	from £119.99	18-200mm f/3.5-6.3 OS HSM	£269.00	1.4x Tele Converter TC-1401	£259.00
85mm f/1.4 EX DG HSM	£649.00	18-250mm Macro OS HSM	£299.00	EX DG 2x APO DG	£239.00
105mm f/2.8 EX DG OS HSM	£379.00	18-300mm f/3.5-6.3 DC OS HSM	£375.00	2x Tele Converter TC-2001	£329.00
150mm f/2.8 OS Macro	£668.00	24-35mm f/2 DG HSM Art	£799.99	USB Dock	£39.99
150mm f/2.8 (Sony - 1 only!)	£499.99	24-70mm f/2.8 IF EX DG	£599.00	**Visit us in store & try these lenses out for youself & receive expert advice**	
180mm f/2.8 EX DG OS HSM	£1,199.00	24-105mm f/4 DG OS HSM	£679.00		

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f/3.5-6.3 Di II VC PZD



In stock at **£399.00**
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Purchase this lens and receive a **FREE Tamrac Explorer 41 bag!**

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f/4-5.6 VC USD



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Wireless Camera Control for iPad, iPhone & iPod Touch

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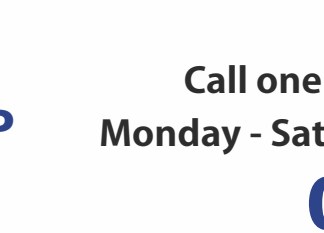
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17mm f/1.8



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60mm f/2.8



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75mm f/1.8

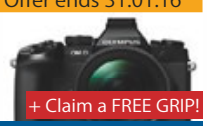


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E-M1



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X-A2 + 16-50mm O.I.S II
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£40 cashback

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Fujifilm X-T1



£75 cashback

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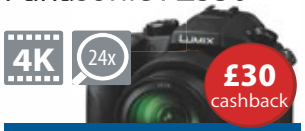
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Cashback available 30.01.15 - 11.01.16

£75 CASHBACK

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£50 cashback

Body Only	+ 14-140mm
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Fuji X-Pro1 Body ..... E++ £249
Fuji X-T10 Black Body Only ..... Mint £399
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Nikon J4 Black + 10-30mm VR ..... Mint- £199 - £229
Olympus E-P1 + 14-42mm ..... E++ £99
Olympus E-P2 Black Body Only ..... E+ £79
Olympus E-P2 Chrome Body Only ..... E++ £89
Olympus E-P3 + 14-42mm Black ..... E+ £179
Olympus E-P3 Body + VF2 Finder ..... E+ £199
Olympus E-P3 Body Only - Black ..... E+ £99 - £139
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Olympus E-PL3 Body Only ..... E++ / Mint- £89 - £99
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Olympus E-M5 Chrome Body Only ..... E++ £349
Panasonic G1 Body Only ..... E++ £59
Panasonic G3 Black Body Only ..... E++ £79
Panasonic GF-1 Body Only ..... E+ / E++ £49 - £59
Panasonic GF-1 + LVF1 Finder ..... E+ £79
Panasonic GF-2 Body Only ..... E+ £59
Panasonic GF-3 + 14-42mm ..... E+ £99 - £109
Panasonic GF-3 Black Body ..... E++ / Mint- £59 - £69
Panasonic GF-5 + 14-42 mm ..... Unused £199
Panasonic GH-3 Body + Grip ..... E++ / Mint- £399 - £449
Panasonic GH-3 Body Only ..... E++ £349 - £399
Panasonic GH1 Body Only ..... E+ £109
Panasonic GX7 Body Only ..... E++ / Mint- £329 - £349
Pentax Q Body Only ..... E++ £99
Sony A5100 Body Only ..... Unknown £299
Sony A7R Body Only ..... E++ / Mint- £889 - £989
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Sony NEX3 + 18-55mm ..... E++ £129
Sony NEX7 + 18-55mm ..... E+ £299

Fuji X Lenses
16-50mm F3.5-5.6 OIS XC ..... E++ £129
18-135mm F3.5-5.6 OIS WR XF ..... E++ / Mint- £379
18-55mm F2.8-4 XF ..... E+ / Mint- £249 - £279
18mm F2 XF R ..... Mint- / Unused £189 - £239
23mm F1.4 XF R ..... Mint- £549
27mm F2.8 XF ..... E++ / Mint- £199
35mm F1.4 XF R ..... Mint- £289
55-200mm F3.5-4.8 OIS XF ..... Mint- £399
56mm F1.2 R XF ..... Mint- £599
60mm F2.4 XF R Macro ..... E++ £289
Zeiss 12mm F2.8 Touit X ..... Mint- £589

4/3rds Lenses
Olympus 7-14mm F4 ED Zuiko ..... E++ £749
Olympus 9-18mm F4-5.6 ED Zuiko ..... E+ £249
Sigma 10-20mm F4-5.6 EX DC HSM ..... E++ £179
Olympus 11-22mm F2.8-3.5 Zuiko ..... E+ / Mint- £249 - £299
Olympus 12-60mm F2.8-4 ED SWD ..... E+ / E++ £279 - £349
Olympus 14-35mm F2 SWD ..... E++ £989
Sigma 150mm F2.8 Apo DG Macro ..... E++ £299
Olympus 18-180mm F3.5-6.3 Zuiko ..... E++ £249
Panasonic 25mm F1.4 Summilux D ..... E++ £299
Olympus 25mm F2.8 Zuiko ..... E++ £139
Olympus 35mm F3.5 Macro Zuiko ..... E++ £98 - £129
Olympus 40-150mm F3.5-4.5 ZuikoE+ / E++ £39 - £49
Olympus 40-150mm F4-5.6 ED Zuiko ..... E+ / E++ £45 - £49
Olympus 50-200mm F2.8-3.5 SWD ..... E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko .. E++ £369 - £389
Olympus 50mm F2 ED Macro Zuiko ..... E++ £269
Olympus 70-300mm F4-5.6 ED Zuiko ..... Mint- £199
Samyang 85mm F1.4 IF MC Asph ..... E+ £169
Olympus EC20 2x Tele Converter ..... Mint- £249

Micro 4/3rds Lenses
Panasonic 7-14mm F4 G Vario ..... E++ £579
Panasonic 12-35mm F2.8 G X Vario OIS HD .. E++ £519
Olympus 12-40mm F2.8 M.Zuiko ..... E++ £589
Olympus 12-50mm F3.5-6.3 M Zuiko ..... E+ £139
Panasonic 12.5mm F12 G 3d ..... E++ / Mint- £89 - £99
Panasonic 14-42mm F3.5-5.6 Asph OIS ..... Mint- £79
Panasonic 14-42mm F3.5-5.6 G X Asph OIS .. E++ £119
Olympus 14-42mm F3.5-5.6 II M.Zuiko ED ..... E++ £79
Panasonic 14-45mm F3.5-5.6 Asph G Vario .. E++ £129
Olympus 17mm f1.8 M.Zuiko Black ..... E++ £279
Olympus 17mm F2.8 M.Zuiko ..... E++ £129
Sigma 19mm F2.8 DN A ..... Mint- £89
Sigma 19mm F2.8 EX DN ..... E++ £79
Panasonic 20mm F1.7 G Pancake ..... E++ £189
SLR Magic 26mm F1.4 ..... E++ £59
Panasonic 45-150mm F4-5.6 Asph OIS HD .... E++ £129
Panasonic 45mm F2.8 DG Asph Macro ..... E++ / Mint- £299 - £389
Sigma 60mm F2.8 DN - Silver ..... E+ £79
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko .. E++ £259
Olympus 75mm F1.8 ED Silver M.Zuiko ..... E++ £519

Sony NEX Lenses
10-18mm E OSS ..... Mint- £449
18-200mm F3.5-6.3 OSS ..... E+ / E++ £299 - £369
28-70mm F3.5-5.6 FE OSS ..... Mint- £249
70-200mm f4 G OSS FE ..... Mint £849
Tamron 18-200mm F3.5-6.3 Di III VC ..... E++ £349

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Canon EOS 1D MkII Body Only ..... As Seen / E++ £199 - £399
Canon EOS 7D MKII Body Only ..... Mint- £999 - £1,049
Canon EOS 5D MkII Body Only . Exc / Mint- £649 - £899
Canon EOS 5D MkII IR Body Only ..... E++ £899
Canon EOS 5D + BG-E4 Grip ..... As Seen £249
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Nikon Df Body + 50mm F1.8 G Edition ..... E++ £1,599
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Nikon D7100 Body Only ..... E++ / Mint- £489 - £539
Nikon D7000 Body Only ..... E+ / E++ £299 - £329
Nikon D5300 Body Only ..... Mint- £379
Nikon D5000 Body Only ..... E+ £119
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Olympus E520 + 14-42mm ..... E++ £149 - £159
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40mm F4 PE ..... E+ £169 - £199
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24mm F1.4 L USM MKII ..... Mint- £899
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24-70mm F2.8 L USM ..... E++ £799
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24-105mm F4 L IS USM ..... E++ £399 - £429
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35mm F2 Asph M Black 6bit ..... Mint- £1,549 - £1,599
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50mm F2 M Black 6bit ..... E++ / Mint- £1,099 - £1,149
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50mm F2.8 M Chrome ..... E++ £549
65mm F3.5 Elmar ..... E+ / E++ £275 - £299
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90mm F4 Elmar E39 ..... E+ £249
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FUJIFILM FINEPIX HS10 E+ L £62
FUJIFILM HANDGRIP X-E1/2 E++ L £45
FUJIFILM LC-XPRO1 M&B L £36
FUJIFILM MHG-XT1 LARGE ML £72
FUJIFILM X10 AL £105
FUJIFILM X10 E++ &B L £186
FUJIFILM X10 KIT E+ C £217
FUJIFILM X100 LEATHER CASE AN&BC £60
FUJIFILM XE1/2 HANDGRIP E+ C £45
FUJIFILM XE2 BODY SILVER GL £324
FUJIFILM X-M1 BODY E+ &B L £168
FUJIFILM X-PRO1 BODY GL £282
FUJIFILM X-PRO1 BODY M&B L £307
FUJIFILM X-T1 HANDGRIP (COMM SALE) E+ C £75
G GAF SLIDE PROJECTOR EL £56
H GLIDETRACK HYBRID HD SLIDER E++ L £120
GOPRO HERO 4 SILVER ML £204
HAHNEL BATTERY GRIP (EOS 40D/50D) EC £10
HAHNEL HC50D BATTERY GRIP (EOS 40/50D) EC £10
HAHNEL HRC 280 REMOTE SHUTTER RELEASE (CANON) E++ L £32
HANIMEX 75-200MM F4.5 MC (M42 SCREW) EL £16
HASSELBLAD 120MM F4C. ZEISS T* MACRO-PLANAR CFI E++ C £995
HASSELBLAD 120MM F5.6 S-PLANAR EC £195
HASSELBLAD 150MM F4 C. ZEISS T* SONNAR CFI E++ L £750
HASSELBLAD 150MM F4 SONNAR C T* EL £203
HASSELBLAD 150MM F4 T* E++ L £224
HASSELBLAD 250MM F5.6 T* C. ZEISS SONNAR CF E+ L £325
HASSELBLAD 32 TUBE EC £25
HASSELBLAD 32E EXTENSION TUBE EC £52
HASSELBLAD 50MM F4 C T* AL £133
HASSELBLAD 50MM F4 C. ZEISS T* DISTAGON CFI FLE E++ L £995
HASSELBLAD 50MM F4 DISTAGON C T* EL £256
HASSELBLAD 903SWC KIT (COMM SALE) E++ L £2,000
HASSELBLAD 90MM F4 XPAN ML £295
HASSELBLAD BAY 50 MULTIPRISM EC £15
HASSELBLAD EXTENSION TUBE 21 E+ L £32
HASSELBLAD EXTENSION TUBES 10 EC £15
HASSELBLAD PISTOL GRIP E+ L £50
HASSELBLAD PRO HOOD E+ L £42
HASSELBLAD SERIES 60 LINER POLARISER FILTER (COMM SALE) EL £50
HASSELBLAD SERIES 60 RG-6654 IR FILTER (COMM SALE) E&B L £25
HASSELBLAD SWC FOCUS SCREEN ADAPTER (COMM SALE) E+ L £150
HITECH 10STOP ND FILTER EL £75
HOYA 82MM PROND 1000 FILTER (10 STOP) E++ &B L £76
HOYA UV FILTER 58MM EC £12
JJC TM INTERVALOMETER EC £22
J JESSOPS EX. TUBE SET MAF E+ L £33
JOBO PRINT SQUEEGEE EL £4
K KAISER 3085 2X 1000W LIGHTS E++ &B L £25
KAISER LOUPE 4X EC £10
KENKO EXTENSION TUBE SET (CANON EF FIT) EC £125
KENKO EXTENSION TUBE SET (NIKON DX FIT) EC £60
KENKO TELEPJUS MC7 2X CONVERTER/ MACRO ADAPTER (NIKON AI FIT) EL £25
KENKO TELEPLUS 1.4X PRO300 DGX TELECONVERTER (CANON EF FIT) M&B L £144
KENKO TELEPLUS 2X CONVERTER (CANON FD FIT) EC £5
KIRON 70-150MM F4 (OLYMPUS OM FIT) EL £33
KODAK CAROUSEL MAGAZINE EC £10
KODAK CAROUSEL S & 70-120MM ZOOM LENS SLIDE PROJECTOR EL £85
KODAK CAROUSEL SLIDE TRAY E&B L £10
KODAK EKTAPRO 3000 SLIDE PROJECTOR BODY (NO LENS) E&BC £75
KODAK EKTAPRO 5020 & 75-120MM SLIDE PROJECTOR E+ L £165
KODAK S-AV2000 SLIDE TRAY EL £10
KOMURA 2X TELECONVERTER (PENTAX K) EL £11
KONICA AIBORG EC £30
LASTOLITE 50CM REFLECTOR EL £17
L LEE FILTER ADAPTOR RING - 58MM M&BC £12
LEICA 135MM F2.8 ELMARIT-R E+ L £215
LEICA 35MM F1.4 SUMMILUX M EL £995
LEICA 50MM F2 SUMMICRON M EL £422
LEICA 50MM F2 SUMMICRON R EL £295
LEICA 50MM F2.8 ELMAR M E++ L £555
LEICA C3 CREATIVE SET E++ &B L £125
LEICA CF FLASH E++ L £62
LEICA EXTENDER-R 2X TELECONVERTER EL £55
LEICA LENS HOOD 35MM F2 M EL £42
LEICA M HANDGRIP EL £68
LEICA M7 0.72 BODY BLACK E+ &B L £1,195
LEICA R4S MOD.2 BODY EL £185
LEICA SF20 FLASH E++ L £77
LEITZ 2X60 LKM SLIDE MAGAZINE EL £5
LEITZ LEICINA STANDARD 8 CINE (COMM SALE) EL £100
LEITZ PRADOVIT CA2500 & 90MM F2.5 COLORPLAN SLIDE PROJECTOR E++ L £195
LEITZ VARIO ELMARON-P 60-110MM F3.5 PROJECTOR LENS ML £125
LENSBABY 0.6X/1.6X LENS KIT E+ &B C £35
LENSBABY MACRO +4/+10 KIT E+ &B C £30
LEXAR EXPRESS READER EC £10
M LEXAR WORKFLOW HR1 EL £41
LIGHTCRAFTWORKSHOP FADER ND II 77MM E++ L £47
LONGRIDGE MOUNT CUTTER M&B L £126
LOWEPRO 22L E+ C £65
LOWEPRO NOVA 160AW EC £19
LOWEPRO NOVA 180AW AC £36
LOWEPRO NOVA 190 EC £45
LOWEPRO REZO 190AW EC £32
LOWEPRO S&F SPECIALIST 85AW EL £48
LOWEPRO SLINGSHOT 200AW E+ C £46
LOWEPRO STEALTH D550AW ML £77
MAMIYA 120 BACK N E+ L £32
MAMIYA 135MM F4 (FOR C330) EL £40
MAMIYA 150MM F3.5 (M645) EC £84
MAMIYA 150MM F3.5 C (M645) EL £79
MAMIYA 180MM F4.5 SEKOR-C RB67 EC £130
MAMIYA 50MM F4.5 RZ67 (COMM SALE) EC £340
MAMIYA 645 POLAROID BACK EL £24
MAMIYA 645 TELECONVERTER N E+ L £20
MAMIYA 645 80MM F2.8 & PRISM EL £297
MAMIYA AE PRISM M645 E+ L £57
MAMIYA C330F PRO/80MM E+ C £298
MAMIYA EXTUBE NO.3-S 645N E+ L £32
MAMIYA EXTENSION TUBE SET EL £33
MAMIYA HAND GRIP C330 EL £25
MAMIYA M645 PRISM FINDER E+ L £43
MAMIYA M645 SUPER/80MM F2.8 E+ L £305
MAMIYA M645J & 80MM F2.8 E+ L £277
MAMIYA SECOR 135MM F/4.5 C EC £88
MANFROTTO 190D LEGS E++ C £81
MANFROTTO 303SPH MULTI ROW PANORAMIC HEAD EC £275
MANFROTTO 394 PLATE E++ L £23
MANFROTTO 458B NEOTECH TRIPOD E+ L £175
MANFROTTO SPECTRA900FT LED E+ L £196
MARUMI DRF-14 RINGLIGHT NAF E+ L £44
METZ 15 MS-1 DIGITAL MACRO FLASH M&B L £182
METZ 45CL-4 FLASH GC £90
METZ 45 CL-4 NICD FLASH E++ L £96
METZ 58 AF-2 FLASH EC £150
MINOLTA 100-300MM F4.5-5.6 AF EL £96
MINOLTA 100-300MM F4.5-5.6 AF EL £92
MINOLTA 11-18MM F4.5/5.6 AF E+ C £215
MINOLTA 16 (COMM SALE) EL £50
MINOLTA 16 II SUBMINATURE SPY-CAMERA E+ &B C £50
MINOLTA 16 SUBMINATURE EL £64
MINOLTA 18-200MM F3.5-6.3 DT E+ L £177
MINOLTA 20MM F2.8 AF (COMM SALE) EL £240
MINOLTA 24-85MM F3.5-4.5 AF E+ L £156
MINOLTA 24-85MM F3.5-4.5 AF EL £168
MINOLTA 28-105MM F3.5-4.5 XI EL £86
MINOLTA 28-105MM F3.5-4.5 XI (COMM SALE) EL £50
MINOLTA 3200I FLASH (COMM SALE) EL £12
MINOLTA 35-80MM F4-5.6 AF EL £45
MINOLTA 50MM F1.7 AF EL £109
MINOLTA 50MM F1.7 AF EC £107
MINOLTA 50MM F1.7 AF EL £127
MINOLTA 50MM F1.7 AF (COMM SALE) EL £85
MINOLTA 70-210MM F4.5-5.6 AF EC £42
MINOLTA 75-300MM F4.5-5.6 AF EL £85
MINOLTA 75-300MM F4.5-5.6 EC £55
MINOLTA 75-300MM F4.5-5.6 AF EC £82
MINOLTA 75-300MM F4.5-5.6 AF EC £81
MINOLTA 75-300MM F4.5-5.6 AF AL £67
MINOLTA 75-300MM F4.5-5.6 AF GL £49
MINOLTA 80-200MM F4.5-5.6 AF EL £55
MINOLTA 80-200MM F4.5-5.6 XI EC £58
MINOLTA AUTOCORD TLR (COMM SALE) E+ C £200
MINOLTA AUTOMETER III E+ L £83
MINOLTA DYNAX 7 BODY 35MM EL £76
MINOLTA DYNAX 7D BODY EL £75
N MINOLTA EXTENSION TUBE SET (3) MD E++ L £17
MINOLTA MD EXTENSION TUBE SET EC £20
MINOLTA OC-1100 TTL CORD (COMM SALE) EC £15
MINOX 35EL E+ L £69
MINOX 35GT EL £67
MINOX B E&BC £107
MINOX MF35ST FLASH EC £49
MINOX NEGATIVE VIEWER EL £10
MIRANDA 28MM F2.8 MC (OM) E+ L £22
MIRANDA 70-210MM (OLYMPUS OM) E+ L £22
MIRANDA 70-210MM MC (OLYMPUS OM) EC £23
MIRANDA 70-210MM MC (PENTAX K) EL £10
MIRANDA 75-200MM MC (OLYMPUS OM) E+ L £23
MIRANDA 75-300MM MC (OLYMPUS OM) EL £24
MITACON 135MM F2.8 (PENTAX K) GL £22
MITACON 28MM F2.8 (PENTAX K) GL £22
MOUNT ADAPTER MD/NEX MC £17
NEEWER 0.45X WIDE ANGLE LENS EC £10
NEEWER GRIP NWA7R (SONY A7R) AN&BL £39
NIKON 1 V1 & 10-30MM EC £207
NIKON 10.5MM F2.8 AF DX FISHEYE-NIKKOR E++ L £387
NIKON 12-24MM F4G ED IF DX E+ C £499
NIKON 135MM F2.8 Q AI EC £88
NIKON 135MM F3.5 AI ML £125
NIKON 17-55MM F2.8 G AF-S DX GL £382
NIKON 17-55MM F2.8G ED DX AFS E+ C £495
NIKON 18-135MM F3.5-5.6 ED-IF AF-S DX NIKKOR E++ L £96
NIKON 18-200MM F3.5-5.6G ED DX AFS VR II GL £355
NIKON 18MM F2.8 D E++ C £525
NIKON 28-105MM F3.5/4.5 D EL £112
NIKON 28-80MM F3.3-F.6G EC £27
NIKON 200MM F2G ED AFS VR MC £2,494
NIKON 200MM F4D ED MICRO MC £815
NIKON 24MM F1.4 G ED M&BC £969
NIKON 24MM F2 AIS E++ L £348
NIKON 28-50MM F3.5 AIS E++ C £150
NIKON 28-70MM F3.5-4.5 AF EL £105
NIKON 28MM F1.8G AFS N M&BC £395
NIKON 28MM F1.8G AF-S NIKKOR EC £377
NIKON 28MM F2.8 AF GL £112
NIKON 28MM F2.8 D M&BC £207
NIKON 28MM F3.5 NIKKOR-H.C AUTO ML £112
NIKON 35-105MM F3.5-4.5 AIS EL £122
NIKON 35-70MM F3.3-4.5 AF EL £75
NIKON 35-70MM F3.3-4.5 AIS EL £86
NIKON 35-70MM F3.3-4.5 AF GL £62
NIKON 35MM 1.8 G E+ C £118
NIKON 35MM F1.4G AFS E++ C £895
NIKON 35MM F2.8 AI E+ L £89
NIKON 35MM F2.8 AI EC £81
NIKON 36-72MM F3.5 SERIES E (AIS) EL £56

Do you have any unwanted photographic equipment?

NOW BUYING!
TOP PRICES PAID

NIKON 50MM F/1.4 NON-AI E+ C £98
NIKON 50MM F1.4 NIKKOR-S E C £80
NIKON 50MM F1.8 AF E C £74
NIKON 50MM F1.8 D E L £90
NIKON 50MM F1.8 D E++ L £83
NIKON 50MM F1.8G NIKKOR AF-S E++ C £115
NIKON 50MM F1.8G NIKKOR AF-S E++ L £112
NIKON 52MM POLARISING FILTER & HN-12 E L £50
NIKON 55MM F3.5 MICRO-NIKKOR AI E+ L £127
NIKON 55MM F3.5 MICRO-NIKKOR AI E L £127
NIKON 60MM F2.8 D MICRO-NIKKOR E++ C £215
NIKON 70-200MM F2.8G ED VR E L £853
NIKON 70-300MM 4.5-5.6G E++ &B C £275
NIKON 70-300MM F4.5-5.6G IF-ED AF-S VR G L £256
NIKON 70-300MM F4-5.6 D ED E C £120
NIKON 7-15X35 ACTION BINOCULARS M&B C £99
NIKON 80-400MM F4.5-5.6G ED AF-S NIKKOR VR M&B L £1,327
NIKON 85MM F1.4 AF-D E C £679
NIKON COOLPIX 8800VR E L £46
NIKON COOLPIX P7100 E++ &B L £142
NIKON D300 & BATTERY GRIP E+ L £286
NIKON D300 BODY G L £256
NIKON D300 BODY E++ &B L £284
NIKON D3200 & 18-55MM DX VR E+ C £253
NIKON D3200/18-55MM DX VR M L £241
NIKON D3300 BODY E+ L £206
NIKON D5200 BODY E C £204
NIKON D5000 & BATTERY GRIP E+ L £176
NIKON D7100 BODY M&B L £545
NIKON D7100 BODY E L £525
NIKON D80 BODY E++ C £90
NIKON D800 BODY E+ &B L £1,086
NIKON D90 BODY E L £182
NIKON EM/50MM F1.8 E C £137
NIKON F2AS BODY CHROME E+ C £675
NIKON F3 & MD4 MOTORDRIVE E C £225
NIKON F4E BODY E+ L £184
NIKON F6 BODY E++ C £875
NIKON F65 BODY E+ L £42
NIKON FE BODY E+ C £156
NIKON FE CHROME/50MM F1.8 E++ C £192
NIKON F90 BODY E L £67
NIKON FIELDSCOPE III 20-45X60 (ANGLED) E&B L £350
NIKON MB-10 BATTERY GRIP (D90X) E C £18
NIKON MB-D10 BATTERY GRIP E C £111
NIKON MB-D10 BATTERY GRIP E C £107
NIKON MB-D11 BATTERY PACK E C £84
NIKON MB-D11 BATTERY PACK E C £67
NIKON MB-D200 GRIP E C £51
NIKON MB-D80 BATTERY GRIP E+ C £42
NIKON MB-D80 BATTERY GRIP E C £62
NIKON MC-20 REMOTE CONTROL E L £36
NIKON MD-3/MB-2 PACK M&B C £116
NIKON ML3 REMOTE SET E L £152
NIKON ML3 REMOTE SET E C £138
NIKON PK-3 27MM EX. TUBE E+ C £26
NIKON PK3 EXTENSION TUBE AI E+ C £33
NIKON PK3 EXTENSION TUBE AI M C £22
NIKON SB-28 SPEEDLIGHT E L £32
NIKON SB29 MACROLIGHT E+ &B L £108
NIKON SB30 SPEEDLIGHT E+ C £47
O NIKON TC-20 EII TELECONVERTER E++ C £167
NIKON TC-200 TELECONVERTER AI E C £54
NIKON TC-201 TELECONVERTER E L £53
NIKON TC-201 TELECONVERTER E L £65
NIKON TW ZOOM E+ L £18
NIKON TW ZOOM 35MM E L £17
NIKON WU-1B E+ C £40
NIKORMAT EL & 50MM F1.4 E+ C £179
NIKKORMAT EL & 50MM F2 CHROM E C £188
NISSIN DI466 SPEEDLITE (NIKON) M L £52
NISSIN DI622 II FLASHGUN (CANON) M&B C £109
NISSIN DI622 E C £47
NISSIN DI622 SPEEDLITE (CANON EOS) E L £52
NOVOFLEX NEX/LEM MOUNT ADAPTER E++ &B L £102
OLYMPUS 12-40MM F2.8 PRO M L £537
OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO E++ L £154
OLYMPUS 12-50MM F3.5-6.3 M. ZUIKO E L £150
OLYMPUS 12MM F2 M. ZUIKO M L £396
OLYMPUS 135MM F3.5 ZUIKO E C £32
OLYMPUS 14-42MM F3.5-5.6 M. ZUIKO E C £147
OLYMPUS 17MM F2.8 M. ZUIKO M L £154
OLYMPUS 28MM F3.5 ZUIKO (OLYMPUS OM) E+ L £36
OLYMPUS 35MM F3.5 MACRO 4/3 E+ L £107
OLYMPUS 40-150MM F4-5.6 M. ZUIKO G C £63
OLYMPUS 40-150MM F4-5.6 M. ZUIKO M L £118
OLYMPUS 45MM F1.8 M. ZUIKO M&B L £132
OLYMPUS 50MM F1.8 ZUIKO (OM) E+ L £35
OLYMPUS 55MM F1.2 ZUIKO INC. LENS HOOD M L £315
OLYMPUS 70-300MM F4-5.6 ED (4/3 FIT) E+ L £188
OLYMPUS ECG1 GRIP E++ L £33
OLYMPUS FL36 FLASHGUN E+ &B L £60
OLYMPUS HLD-7 BATTERY GRIP E+ L £104
OLYMPUS MJU-II LIMITED EDITION 35MM COMPACT CAMERA M&B L £150
OLYMPUS OM EXTENSION TUBE 14 E+ C £13
OLYMPUS OM WINDER 2 E L £17
P OLYMPUS OM-D EM1 BODY M&B L £576
OLYMPUS OM-D E-M1 & 12-40MM F2.8 PRO M&B L £1,025
OLYMPUS OM-D EM10/14-42MM .. E++&B L £387
OLYMPUS OM-D E-M5 BODY G&B L £277
OLYMPUS PEN E-P1 BODY M L £82
OLYMPUS PEN E-P1 BODY M&B L £83
OLYMPUS PEN E-PL1/14-42MM M L £102
OLYMPUS PEN E-PL3 & 14-42MM II R E+ L £125
OLYMPUS PEN F 100MM F3.5 E. ZUIKO E+ C £99
OLYMPUS PEN F 45 DEGREE RIGHT ANGLE VIEWFINDER E C £35
OLYMPUS POWER BOUNCE GRIP 2 SET E++ &B C £42
OLYMPUS T20 FLASHGUN E C £11
OLYMPUS VF-1 OPTICAL VF E++ L £43
OPTOLYTH 15X63 ROYAL BGA E C £525
OSAWA 35-105MM F3.5-4.5 MC (CANON FD) E+ L £21
PANAGOR EX. TUBE SET (3) (OLYMPUS OM FIT) E L £22
PANASONIC 100-300MM F4-5.6G VARIO E++ L £295
PANASONIC 14-45MM F3.5-5.6 G VARIO E+ L £125
PANASONIC 14MM F2.5 G II E++ C £276
PANASONIC 20MM F1.7G LUMIX E&B C £156
PANASONIC 45-200MM F4-5.6G VARIO E+ L £175
PANASONIC 8MM F3.5 LUMIX G FISHEYE M&B C £392
PANASONIC BGGH3 GRIP (COMM SALE) E&B L £99
PANASONIC DMW-CGK28 LEATHER CASE M&B C £25
PANASONIC DMW-LC55 CLOSE UP LENS M&B C £25
PANASONIC DMW-LC55 CLOSE UP LENS E C £47
PANASONIC DMW-PGS19 CASE AN&B C £37
PANASONIC G1 & 14-42MM G LUMIX VARIO E++ L £152
PANASONIC GF1 BODY E&B C £62
PANASONIC GF1 & 14-42MM G&B L £120
PANASONIC GF2 BODY E++ L £82
PANASONIC GF3 & 14-42MM E+ L £151
PANASONIC LUMIX FZ1000 E++ &B C £465
PANASONIC LUMIX G2 & 14-42MM E&B C £117
PANASONIC LUMIX G6 BODY E+ &B C £205
PANASONIC LUMIX GF1 BODY E++ C £84
PANASONIC LUMIX GH2 BODY E+ L £192
PANASONIC LX7 E++ &B C £218
PENTAX 135MM F3.5 (67 FIT) E C £200
PENTAX 18-55MM DA AL E++ L £52
PENTAX 18-55MM F3.5-5.6 AF D-AL E+ L £65
PENTAX 18-55MM F3.5-5.6 DA-AL WR E+ L £64
PENTAX 24MM F2.8 A110 E L £15
PENTAX 28-80MM F3.5-5.6 FA E+ L £53
PENTAX 35-80MM F4-5.6 SMC-A E++ L £33
PENTAX 40-80MM F2.8-4 SMC-M E+ C £61
PENTAX 50-200MM D-AL E+ L £74
PENTAX 50-200MM F4-5.6 D-AL ED AF E+ L £82
PENTAX 50MM F1.4 TAKUMAR E+ L £86
PENTAX 50MM F1.7 SMC-M E+ L £52
PENTAX 50MM F2.8 A110 E L £25
PENTAX 50MM F4 MACRO SMC-M E+ L £112
PENTAX 55-300MM F4-5.8 SMC-DA E++ L £195
PENTAX 55MM F1.4 DA* SDM M&B L £395
PENTAX 70-210MM F4 SMC-A E C £42
PENTAX 70MM F2.4 DA LIMITED E&B L £228
PENTAX 70MM F2.8 A110 E L £35
PENTAX 80-200MM F4.5 SMC-M E C £37
PENTAX 80-200MM F4.5 SMC-M (COMM SALE) E L £45
PENTAX AF130P FLASH E L £12
PENTAX AUTO 110 & 18MM & FLASH E L £36
PENTAX AUTO 110 SUPER KIT E&B C £125
PENTAX CASE (K2/KM/K1000) (COMM SALE) E L £15
PENTAX ES II BODY E L £35
PENTAX EXTENSION TUBE SET (3) (M42 SCREW) E+ L £26
PENTAX FOCUSING SCREEN M C £17
PENTAX IQ ZOOM 80E E+ L £17
PENTAX K1000 BODY E L £108
PENTAX KM & 55MM F1.8 (COMM SALE) E+ L £158
PENTAX LIFE SIZE CONVERTER 67 E+ C £30
PENTAX ME SUPER BODY (COMM SALE) E L £95
PENTAX MZ7 BODY E+ C £22
PENTAX SMC TAKUMAR 50MM F1.4 (M42 SCREW FIT) E++ L £87
PENTAX SUPER-TAKUMAR 35MM F2 ASAHI OPT. CO. (M42 SCREW FIT) E+ L £250
PENTAX TAKUMAR 80-200MM F4.5 E+ L £33
PENTAX TAKUMAR 80-200MM F4.5 SMC-M (COMM SALE) E L £40
PHOTAX 135MM F2.8 MC (M42 SCREW) E L £22
PHOTTIX BP-D200 BATTERY GRIP FOR D200 & S5 PRO E C £25
R PLUSBLITZ SYNCRO EYE SLAVE UNIT M&B L £15
POCKET WIZARD FLEX TT5 E++ C £104
POCKET WIZARD FLEX TT5 (CANON EOS) E++ L £87
POLAROID 636 CLOSE UP E+ L £34
POLAROID LAND CAMERA J33 E C £200
POLAROID SX70 E L £149
S PRAKTICA 135MM F2.8 (PRAKTICA B200 BAYONET) E L £18
PRAKTICA 80-200MM F4.5-5.6 PENTACON (BCA FIT) E L £10
RICOH DIACORD TLR E+ L £60
ROLLEI 28MM F2.8 MC E L £37
ROLLEI 35B E+ L £72
ROLLEI 35 BLACK (SINGAPORE) E+ C £125
ROLLEI 50MM F1.8 PLANAR-HFT E+ L £125
ROLLEI BAY 1 - GREEN FILTER E C £10
ROLLEI F&H PANORAMIC HEAD M&B C £110
ROLLEICORD IV (MODEL K3D) E L £176
RUSSIAN 500MM F8 MIRROR LENS (M42 SCREW FIT) E L £63
SAITEX 80-200MM F4.5-5.6 MC E L £10
SAMSUNG NX11 & 18-55MM M L £157
SAMYANG 10MM T3.1 ED AS CS (CANON EOS FIT) M&B L £298
SAMYANG 8MM F2.8 UMC FISHEYE (FUJIFILM X) M&B L £176
SEKONIC L-188 AUTO LEADER LIGHTMETER E+ C £22
SENNHEISER MKE400 MICROPHONE M C £125
SEYMOUR SOLAR FILTER SF475 M&B L £30
SHEPHERD FLASHMETER (COMM SALE) E++ L £50
SHOOT TRIPOD RING D (B) FOR 100MM F2.8L IS E L £15
SIGMA 100-300MM F4.5-6.7 US (NIKON FX/DX) E L £62
SIGMA 10-20MM F3.5 DC HSM (CANON EOS) E+ C £302
SIGMA 10-20MM F4-5.6 DC HSM (CANON EFS) E C £205
SIGMA 10-20MM F4-5.6 DC HSM (CANON EOS) E+ C £205
SIGMA 105MM F2.8 DG EX MACRO (CANON EF/EFS) E C £246
SIGMA 120-300MM F2.8 APO (CANON EF/EFS) E C £1,015
SIGMA 120-400MM F4.5-5.6 APO DG OS HSM (NIKON FX/DX) E+ L £366
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SIGMA 12-24MM F4.5-5.6 DG (CANON EF/EF-S) E C £307
SIGMA 150MM F2.8 APO DG HSM MACRO (CANON EOS) E+ C £505
SIGMA 150MM F2.8 EX DG OS MACRO (CANON EF/EFS) M&B C £505
SIGMA 15MM F2.8 EX DG DIAGONAL FISHEYE (CANON EF/EFS) E+ L £357
SIGMA 18-200MM F3.5-6.3 DC OS HSM (CANON EFS) E L £157
SIGMA 20MM F1.8 EX DG (NIKON AFD) E+ L £312
SIGMA 24-70MM F2.8 EX DG HSM MACRO (CANON EF/EFS) E&B C £399
SIGMA 28-105MM F4-5.6 UC II (SONY/MINOLTA) E L £62
SIGMA 28-70MM F2.8 EX APSH. (CANON EOS) E+ L £182
SIGMA 28-70MM F3.5-4.5 (PKA) E+ L £23
SIGMA 28-70MM F3.5-4.5 (PKA) G L £12
SIGMA 28-80MM F3.5-5.6 ASPH. (PENTAX AF) E+ L £42
SIGMA 28-80MM F3.5-5.6 MACRO (SONY/MINOLTA) E+ L £25
SIGMA 28-80MM F3.5-5.6 MACRO ASPH. (SONY/MINOLTA) E L £56
SIGMA 2X TELECONVERTER EX APO DFG (NIKON FX) E C £154
SIGMA 30MM F1.4 DC EX HSM (CANON EFS) E+ C £186
SIGMA 30MM F1.4 DC HSM (NIKON AF) .. E C £199
SIGMA 30MM F1.4DC ART (NIKON AFS) M&B L £296
SIGMA 30MM F2.8 DN ART MFT M&B L £87
SIGMA 35MM F1.4 DG ART (NIKON FX) E&B L £587
SIGMA 400MM F5.6 PKA E+ L £96
SIGMA 500MM F4.5 D APO EX HSM (NIKON AFS) (COMM SALE) G L £1,000
SIGMA 500MM F4.5 EX APO DG HSM (CANON EF) (COMM SALE) E C £3,000
SIGMA 50-500MM F4.5/6.3 DG APO OS HSM (SONY/MINOLTA) M&B C £735
SIGMA 50MM F2.8 AF MACRO (NIKON FX/DX) E+ L £123
SIGMA 70-200MM F2.8 DG HSM EX (CANON EF) E L £350
SIGMA 70-200MM F4-5.6 DL MACRO (NIKON AFD) E L £59
SIGMA 70-210MM F4-5.6 UC II (OLYMPUS OM) E+ L £22
SIGMA 70-210MM F4-5.6 (MINOLTA) E C £30
SIGMA 70-210MM F4-5.6 (OLYMPUS OM) .. E C £22
SIGMA 70-210MM F4-5.6 UC (NIKON FX) E L £62
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SIGMA 70-300MM F4-5.6 APO DG MACRO (CANON EF/EFS) E+ L £88
SIGMA 70-300MM F4-5.6 APO DG MACRO (NIKON FX/DX) G L £85
SIGMA 70-300MM F4-5.6 DG (NIKON FX/DX) E L £117
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SONY 18-250MM F3.5-6.3 DT M&B L £252
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SONY 24-70MM F4 VARIO TESSAR T* OSS FE M&B L £618
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SONY 50MM F2.8 MACRO (SONY A MOUNT) E+ L £295
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Nikon

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24.2 megapixels | 5.0 fps | 1080p movie mode

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D5500



24.2 megapixels | 5.0 fps | 1080p movie mode

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24.1 megapixels | 6.0 fps | 1080p movie mode

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!' *Fang! – Warwickshire*

D7200



24.2 megapixels | 6.0 fps | 1080p movie mode

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24.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS Sensor

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24.3 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS Sensor

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D810 Body **£2349**

D810 Body **£2349**
D810A Body **£2899**

Read our D810 review on our blog at wex.co.uk/blog

D4s



16.2 megapixels | 11.0 fps | Full Frame CMOS Sensor

D4s Body **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera' *Charlie Delta – Hertfordshire*

Nikon winter Cashback* offer ends 13.1.16

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SONY

A7R II
Black



42.4 megapixels | 5.0 fps | 4K Video

A7R II **£2599**

A7R II Body **£2599**
A7S II Body **£2499**
A7R Body **£1299**
A7 II Body **£1144 Inc. £100 C/back*** price you pay today £1244

A6000
Black or Silver



24.3 megapixels | 11.0 fps | 1080p movie mode

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A6000 Body **£389 Inc. £50 C/back*** price you pay today £439
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A77 II



24.3 megapixels | 12.0 fps | 1080p movie mode

A77 II From **£764**

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RECOMMENDED LENSES:
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Sony FE 16-35mm f4.0 ZA OSS ZA Vario Sonnar T* **£1079**
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T* **£805**
Sony FE 70-200mm f4.0 G OSS **£1005**

RECOMMENDED LENSES:
Sony 70-400mm f4-5.6 G SSM II **£1509**
Sony 70-300mm f4.5-5.6 G SSM **£689**
Sony 28-75mm f2.8 SAM **£569**
Sony 35mm f1.8 DT SAM **£149**

Sony Cashback* offer ends 31.1.16

Panasonic

GH4

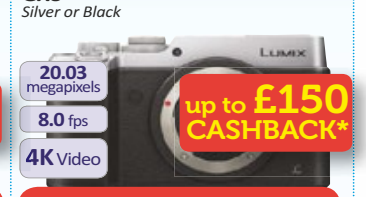


16.05 megapixels | 12.0 fps | 4K Video

GH4 From **£999**

GH4 Body **£899 Inc. £100 C/back*** price you pay today £999
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GX8
Silver or Black



20.03 megapixels | 8.0 fps | 4K Video

GX8 From **£919**

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Panasonic Cashback* offer ends 25.1.16

OLYMPUS

OM-D E-M1
Black or silver



16.3 megapixels | 10.0 fps | 1080p movie mode

OM-D E-M1 From **£871**

OM-D E-M1 Body **£771 Inc. £100 C/back*** price you pay today £871
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E-M10 II
Black or Silver



16.3 megapixels | 8.5 fps

E-M10 II From **£549**

OM-D E-M10 II Body **£549**
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RECOMMENDED LENSES:
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Olympus 60mm f2.8 Macro **£274 Inc. £75 C/back*** price you pay today £349

Olympus Cashback* offer ends 31.1.16

PENTAX

K-3 II



24.3 megapixels | 8.3 fps | 1080p movie mode

K-3 II From **£669**

K-3 II Body **£669**
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K-3 II + 18-135mm **£999**
K-3 II + 16-85mm **£999**
K-3 Body **£659**
K-3 + 18-135mm **£939**
K-50 **£339**
K-S1 from **£399**
K-S2 from **£529**

Pentax* offer ends 16.1.16

FUJIFILM

X-E2
Black or Silver



16.3 megapixels | 7.0 fps

X-E2 From **£499**

X-E2 Body **+ Free lens** **£499**
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X-T1 + 18-135mm **£1164 Inc. £75 C/back + Free Grip*** price you pay today £1239

X-T10
Black or Silver



16.3 megapixels | 8 fps | 1080p movie mode

X-T10 From **£499**

X-T10 Body **£459 Inc. £40 C/back*** price you pay today £499

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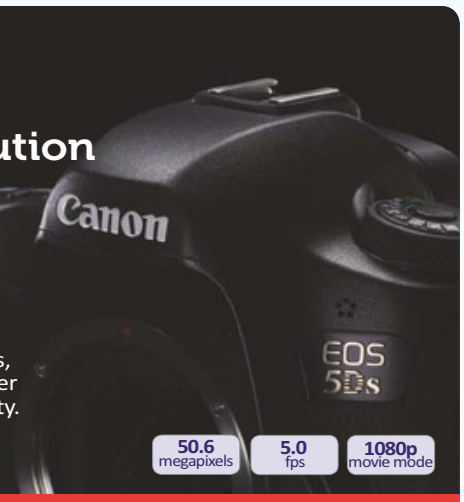
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Canon PRO PARTNER
70D



20.2 megapixels | 7.0 fps | 1080p movie mode

£60 CASHBACK*

70D From **£729**

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70D + 18-135mm f3.5-5.6 IS STM **£879 Inc. £60 C/back*** price you pay today £939

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM
★★★★★ **'An excellent step up'**
Adam – Portsmouth

Canon PRO PARTNER
EOS 7D MkII

20.2 megapixels | 10.0 fps | 1080p movie mode

up to **£250 CASHBACK*** when bought with selected lenses

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Canon PRO PARTNER
EOS 6D

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

£100 CASHBACK*

6D Body **£1132**

6D Body **£1032 Inc. £100 C/back*** price you pay today £1132

Canon PRO PARTNER
5D Mark III

22.3 megapixels | 6.0 fps | 1080p movie mode | Full Frame CMOS sensor

up to **£250 CASHBACK*** when bought with selected lenses

5D Mark III Body **£2249**

5D Mark III Body **£2249**

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera
★★★★★ **'You haven't got one? Get one!'**
Roland – Northampton

Canon PRO PARTNER
EOS 1Dx

18.1 megapixels | 12.0 fps | Full Frame CMOS sensor

1Dx Body **£4399**

1Dx Body **£4399**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ **'...bought this as an upgrade to the 5D Mk 2 and have never looked back.'** *Dave – Cornwall*

Canon winter Cashback* offer ends 13.1.16

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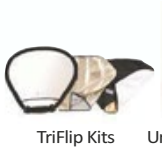
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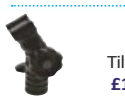
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Canon

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EF-S 17-55mm f2.8 IS USM **£457**
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EF-S 18-135mm f3.5-5.6 IS STM **£278**
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EF 28-135mm f3.5-5.6 IS USM **£359**
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EF-S 10-18mm f4.5-5.6 IS STM **£161**
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EF-S 55-250mm f4.5-5.6 IS STM **£200**
EF 16-35mm f2.8 L Mk II USM **£1064**
EF 24-70mm f4 L IS USM **£525**
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Nikon

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Canon winter Cashback* offer ends 13.1.16

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Canon



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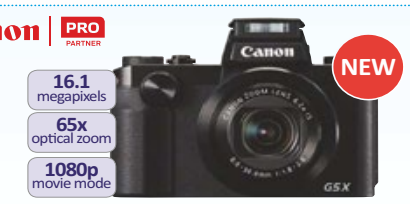
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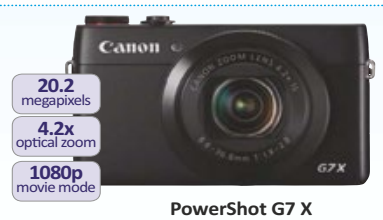
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Canon



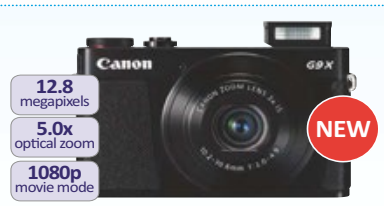
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Canon Cashback* offer ends 13.1.16

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Panasonic

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Panasonic Cashback* offer ends 25.1.16

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Sony Cashback* offer ends 31.1.16

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12-50mm f3.5-6.3 Unboxed	£189
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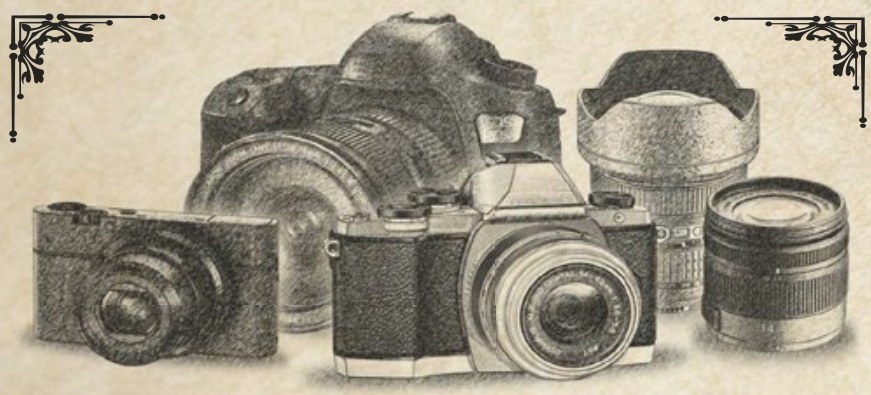
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Main Speakers Including:

Damien Demolder and Steve Gosling

www.cambrianphoto.co.uk

cambrian Photography Ltd
87-89 Abergele Rd
Colwyn Bay
LL29 7SA

BLACK FRIDAY DEALS ALL THIS WEEKEND

Premier
Ink & Photographic



Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

Total Digital Photography
Ink Test Winner
★★★★★

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGi29 Pixma Pro 1
Originals:
Set of 12 £229.99
Colours 36ml each £19.99

PGi72 Pixma Pro 10
Originals:
Set of 10 £94.99
Colours 14ml each £9.99

CLi42 Pixma Pro 100
Originals:
Set of 8 £74.99
Colours 13ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

CLi8 Pixma Pro 9000
Originals:
Set of 8 £74.99
Colours 14ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 14ml each £3.99

PGi9 Pixma Pro 9500
Originals:
Set of 10 £84.99
Colours 14ml each £8.99
Compatibles:
Set of 10 £44.99
Colours 14ml each £4.99

More Canon Inks...
Originals:
PGi520/CLi521 Set of 5 £42.99
PGi520 Black 19ml £9.99
CLi521 Colours 9ml £8.99
PGi525/CLi526 Set of 5 £42.99
PGi525 Black 19ml £9.99
CLi526 Colours 9ml £8.99
PGi550/CLi551 Set of 5 £37.99
PGi550 Black 15ml £9.99
CLi551 Colours 7ml £7.99
PGi550/CLi551XL Set of 5 £54.99
PGi550XL Black 22ml £11.99
CLi551XL Colours 11ml £10.99
PG540 Black 8ml £10.99
PG540XL Black 21ml £15.99
CL541 Colour 8ml £13.99
CL541XL Colour 15ml £15.99
PG545XL Black 15ml £13.99
CL546XL Colour 13ml £15.99
Compatibles:
PGi5 Black 27ml £4.99
CLi8 Colours 13ml £3.99
PGi5/CLi8 Set of 5 £19.99
PGi520 Black 19ml £4.99
CLi521 Colours 9ml £3.99
PGi520/CLi521 Set of 5 £19.99
PGi525 Black 19ml £4.99
CLi526 Colours 9ml £3.99
PGi525/CLi526 Set of 5 £19.99
PGi550XL Black 25ml £4.99
CLi551XL Colours 12ml £3.99
PGi550/CLi551XL Set of 5 £19.99
BCi6 Colours 15ml £2.99
PG40 Black 28ml £12.99
CL41 Colour 24ml £16.99
PG50 Black 28ml £12.99
CL51 Colour 24ml £14.99
PG510 Black 11ml £13.99
CL511 Colour 11ml £15.99
PG512 Black 18ml £13.99
CL513 Colour 15ml £15.99
PG540XL Black 21ml £13.99
CL541XL Colour 15ml £14.99
PG545XL Black 15ml £11.99
PG546XL Black 21ml £12.99

Many more in stock!

EPSON

No.16 Fountain Pen Inks
Originals:
No.16 Set of 4 £22.99
No.16 Black 5.4ml £7.99
No.16 Colours 3.1ml each £5.99
No.16XL Set of 4 £42.99
No.16XL Black 12.9ml £14.99
No.16XL Colours 6.5ml each £11.99
Compatibles:
No.16 Set of 4 £14.99
No.16 Black 12ml £3.99
No.16 Colours 12ml each £3.99

No.18 Daisy Inks
Originals:
No.18 Set of 4 £22.99
No.18 Black 5.2ml £7.99
No.18 Colours 3.3ml each £5.99
No.18XL Set of 4 £42.99
No.18XL Black 11.5ml £14.99
No.18XL Colours 6.6ml each £11.99
Compatibles:
No.18 Set of 4 £14.99
No.18 Black 12ml £3.99
No.18 Colours 12ml each £3.99

No.24 Elephant Inks
Originals:
No.24 Set of 6 £41.99
No.24 Colours 4.6ml each £7.99
No.24XL Set of 6 £64.99
No.24XL Colours 8.7ml each £11.99
Compatibles:
No.24 Set of 6 £22.99
No.24 Black 7ml £3.99
No.24 Colours 7ml each £3.99

No.26 Polar Bear Inks
Originals:
No.26 Set of 4 £29.99
No.26 Black 6.2ml £8.99
No.26 Colours 4.5ml each £7.99
No.26XL Set of 4 £49.99
No.26XL Black 12.1ml £14.99
No.26XL Colours 9.7ml each £13.99
Compatibles:
No.26 Set of 4 £14.99
No.26 Black 10ml £3.99
No.26 Colours 7ml each £3.99

T0481-T0486 Seahorse Inks
Originals:
Set of 6 £69.99
Colours 13ml each £16.99
Compatibles:
Set of 6 £19.99
Colours 13ml each £3.99

T0541-T0549 Frog Inks
Originals:
Set of 8 £105.99
Colours 13ml each £14.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

T0591-T0599 Lily Inks
Originals:
Set of 8 £89.99
Colours 13ml each £11.99
Compatibles:
Set of 8 £27.99
Colours 13ml each £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



Travel Albums
Over a dozen designs in stock.



Grafton Albums
Available in Burgundy or Blue.



Baby Albums
Multiple different designs available.



Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Memo Style Albums:
Grace 6x4 100 photos £5.99
Grace 6x4 200 photos £9.99
Grace 6x4 300 photos £14.99
Grace 7x5 100 photos £7.99
Grace 7x5 200 photos £13.99
Grace A4 100 photos £15.99
Grafton 6x4 200 photos £9.99
Grafton 7x5 200 photos £13.99
Baby 6x4 200 photos £9.99
Travel 6x4 200 photos £8.99

Traditional Style Albums:
Grace 29x32cm 100 pages £14.99
Grafton 29x32cm 100 pgs £14.99
Baby 29x32cm 100 pages £12.99

Accessories:
Photo Corners Pack of 250 £2.99
Photo Stickers Pack of 500 £1.99

Plastic Bevel, Glass Front:
Frisco 6x4 seven colours £1.99
Frisco 7x5 seven colours £2.29
Frisco 8x6 seven colours £2.79
Frisco 9x6 seven colours £3.49
Frisco 10x8 seven colours £3.79
Frisco 12x8 seven colours £4.59
Frisco A4 seven colours £3.99
Frisco A3 seven colours £8.99

Wood Bevel, Glass Front:
Emilia 6x4 two colours £4.99
Emilia 7x5 two colours £5.99
Emilia 8x6 two colours £6.99
Emilia 10x8 two colours £7.99
Emilia 12x8 two colours £8.99
Rio 6x4 four colours £5.99
Rio 7x5 four colours £6.99
Rio 8x6 four colours £7.99
Rio 10x8 four colours £8.99
Rio 12x8 four colours £9.99

More Ink Cartridges...

EPSON

T0711-T0714 Cheetah Inks
Originals:
Set of 4 £32.99
Black 7.4ml £8.99
Colours 5.5ml each £8.99
Compatibles:
Set of 4 £14.99
Black 7.4ml £4.99
Colours 5.5ml each £3.99

T0791-T0796 Owl Inks
Originals:
Set of 6 £72.99
Colours 11.1ml each £12.99
Compatibles:
Set of 6 £19.99
Colours 11.1ml each £3.99

T0801-T0806 Hummingbird Inks
Originals:
Set of 6 £49.99
Colours 7.4ml each £8.99
Compatibles:
Set of 6 £19.99
Colours 7.4ml each £3.99

T0871-T0879 Flamingo Inks
Originals:
Set of 8 £66.99
Colours 11.4ml each £9.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T0961-T0969 Husky Inks
Originals:
Set of 8 £69.99
Colours 11.4ml each £8.99
Compatibles:
Set of 8 £27.99
Colours 11.4ml each £3.99

T1571-T1579 Turtle Inks
Originals:
Set of 8 £149.99
Colours 25.9ml each £18.99

T7601-T7609 Killer Whale
Originals:
Set of 9 £169.99
Colours 25.9ml each £18.99

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Originals:
No.38 Colours 27ml each £26.99
No.62XL Black 12ml £21.99
No.62XL Colour 11.5ml £23.99
No.300 Black 4ml £10.99
No.300 Colour 4ml £12.99
No.301 Black 3ml £9.99
No.301 Colour 3ml £11.99
No.301XL Black 8ml £18.99
No.301XL Colour 6ml £18.99
No.350 Black 4.5ml £11.99
No.351 Colour 3.5ml £14.99
No.363 Black 6ml £13.99
No.363 C/M/Y/PC/PM each £9.99
No.363 SET OF 6 £39.99
No.364 Black 6ml £7.99
No.364 PB/C/M/Y 3ml each £6.99
No.364 SET OF 4 £21.99
No.364XL Black 14ml £13.99
No.364XL PB/C/M/Y 6ml each £12.99
No.364XL SET OF 4 £49.99
No.920XL SET OF 4 £46.99
No.932XL SET OF 4 £43.99
No.950XL SET OF 4 £69.99

Compatibles:
No.15 Black 46ml £4.99
No.21 Black 10ml £7.99
No.22 Colour 21ml £11.99
No.45 Black 45ml £4.99
No.56 Black 24ml £9.99
No.57 Colour 24ml £12.99
No.78 Colour 36ml £9.99
No.110 Colour 12ml £10.99
No.300XL Black 18ml £14.99
No.300XL Colour 18ml £16.99
No.301XL Black 15ml £14.99
No.301XL Colour 18ml £16.99
No.337 Black 21ml £10.99
No.338 Black 21ml £10.99
No.339 Black 34ml £12.99
No.343 Colour 21ml £12.99
No.344 Colour 21ml £14.99
No.348 Photo 21ml £12.99
No.350XL Black 30ml £14.99
No.351XL Colour 20ml £16.99
No.363 Black 20ml £6.99
No.363 Colours 6ml each £4.99
No.363 SET OF 6 £24.99
No.364 Black 10ml £4.99
No.364 Colours 5ml each £3.99
No.364 SET OF 4 £15.99
No.364XL Black 18ml £8.99
No.364XL Colours 11ml each £7.99
No.364XL SET OF 4 £31.99
No.920XL SET OF 4 £19.99
No.932XL SET OF 4 £29.99
No.940XL SET OF 4 £29.99
No.950XL SET OF 4 £29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

Ilford Galerie Professional Inkjet Photo Range

Photo Glossy 160gsm:
6x4 50 sheets +50 FREE £3.99
A4 100 sheets £12.99
Photo Satin 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 100 sheets +100 FREE £19.99
Photo Glossy 200gsm:
6x4 100 sheets +100 FREE £9.99
A4 20 sheets £6.99
Premium Pearl 270gsm:
6x4 50 sheets +50 FREE £6.99
A4 20 sheets +20 FREE £8.99
Premium Gloss 270gsm:
A4 25 sheets OFFER £8.99
A3 25 sheets OFFER £15.99
A3+ 25 sheets OFFER £19.99
Smooth Pearl 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A4 250 sheets £84.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
17" Roll 30 metres £69.99
24" Roll 30 metres £96.99
Smooth Gloss 310gsm:
6x4 100 sheets £14.99
7x5 100 sheets £17.99
A4 25 sheets £12.99
A4 100 sheets £39.99
A3 25 sheets £25.99
A3+ 25 sheets £35.99
Premium Matt Duo 200 gsm:
A4 50 sheets £12.99
A3+ 50 sheets £34.99
Heavy Duo Matt 310gsm:
A4 50 sheets £17.99
A3+ 50 sheets £44.99
Gold Fibre Silk 310gsm:
A4 50 sheets £37.99
A3+ 50 sheets £89.99
Gold Mono Silk 270gsm:
A4 25 sheets £16.99
A3+ 25 sheets £42.99

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 50 sheets £34.99
A3+ 25 sheets £25.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £68.99
24" Roll 30 metres £85.99
PF Lustre 275gsm:
6x4 100 sheets £12.99
7x5 100 sheets £16.99
A4 50 sheets £17.99
A3 25 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
17" Roll 30 metres £69.99
24" Roll 30 metres £86.99
PF Gloss 270gsm:
A4 50 sheets £17.99
A3 50 sheets £35.99
A3+ 50 sheets £47.99
Panoramic 25 sheets £26.99
Matt Ultra 240gsm:
A4 50 sheets £12.99
A3 50 sheets £26.99
A3+ 50 sheets £35.99
Fine Art / Fibre Base Papers:
Baryta A4 20 sheets £21.99
Bartya A3 20 sheets £42.99
Etching A4 25 sheets £19.99
Etching A3 25 sheets £34.99
Smooth Cotton A4 25 sh £24.99
Smooth Cotton A3 25 sh £51.99

Canon

PP-201 Plus Glossy II 275gsm:
6x4 50 sheets £9.99
7x5 20 sheets £11.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £36.99
PT-101 Pro Platinum 300gsm:
6x4 20 sheets £7.99
A4 20 sheets £16.99
A3 20 sheets £37.99
A3+ 10 sheets £24.99
SG-201 Semi-Gloss 260gsm:
6x4 50 sheets £9.99
A4 20 sheets £11.99
A3 20 sheets £27.99
A3+ 20 sheets £42.99
LU-101 Pro Lustre 260gsm:
A4 50 sheets £14.99
A3 50 sheets £32.99
A3+ 50 sheets £49.99

Permajet

Smooth Pearl 280gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A4 50 sheets £18.99
A3 50 sheets £35.99
A3+ 25 sheets £28.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Ultra Pearl 295gsm:
6x4 100 sheets £14.99
7x5 100 sheets £20.99
A4 25 sheets £12.99
A3 25 sheets £22.99
A3+ 25 sheets £30.99
13" Roll 10 metres £21.99
17" Roll 30 metres £68.99
24" Roll 30 metres £92.99
Titanium Lustre 280gsm:
A4 25 sheets £22.99
A3 25 sheets £44.99
A3+ 25 sheets £62.99
Oyster 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Gloss 271gsm:
6x4 100 sheets £12.99
7x5 100 sheets £18.99
A4 50 sheets £18.99
A3 25 sheets £22.99
A3+ 25 sheets £28.99
13" Roll 10 metres £26.99
17" Roll 30 metres £64.99
24" Roll 30 metres £89.99
Matt Plus 240gsm:
6x4 100 sheets £10.99
7x5 100 sheets £13.99
A4 50 sheets £13.99
A3 25 sheets £17.99
A3+ 25 sheets £22.99
13" Roll 10 metres £24.99
17" Roll 30 metres £42.99
24" Roll 30 metres £58.99
Matt Proofing 160gsm:
A4 150 sheets £18.99
A3 75 sheets £22.99
17" Roll 30 metres £26.99
24" Roll 30 metres £36.99
Double Sided Matt 250gsm:
A4 100 sheets £24.99
A3 50 sheets £27.99
Fine Art / Fibre Base Papers:
FB Gold Silk A4 25 sh £23.99
FB Gold Silk A3 25 sh £47.99
FB Distinction A4 25 sh £25.99
FB Distinction A3 25 sh £48.99
FB Royal A4 25 sheets £28.99
FB Royal A3 25 sheets £56.99
FB Gloss A4 25 sheets £26.99
FB Gloss A3 25 sheets £51.99
FB Matt A4 25 sheets £19.99
FB Matt A3 25 sheets £38.99
Artist A4 25 sheets £22.99
Artist A3 25 sheets £39.99
Museum A4 25 sheets £25.99
Museum A3 25 sheets £48.99
Parchment A4 25 sheets £22.99
Parchment A3 25 sheets £39.99
Omega A4 25 sheets £24.99
Omega A3 25 sheets £46.99
Portrait A4 25 sheets £26.99
Portrait A3 25 sheets £53.99
Portrait White A4 25 sh £26.99
Portrait White A3 25 sh £49.99

EPSON

Premium Gloss 255gsm:
6x4 40 sheets +40 FREE £9.99
7x5 30 sheets £9.99
A4 15 sheets +15 FREE £9.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Ultra Gloss 300gsm:
6x4 50 sheets £9.99
7x5 50 sheets £12.99
A4 15 sheets £11.99
Premium Semi-Gloss 251gsm:
6x4 50 sheets £8.99
A4 20 sheets £14.99
A3 20 sheets £29.99
A3+ 20 sheets OFFER £24.99
Archival Matte 192gsm:
A4 50 sheets £14.99
A3 50 sheets £33.99
A3+ 50 sheets £44.99
Heavyweight Matte 167gsm:
A4 50 sheets £11.99
A3 50 sheets £34.99
A3+ 50 sheets £44.99

Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

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Premier
Ink & Photographic

Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

SDHC & SDXC

Lexar Professional
633X (95MB/s)

16GB	£8.99
32GB	£15.99
64GB	£27.99
128GB	£54.99

1000X (150MB/s)

16GB	£14.99
32GB	£22.99
64GB	£35.99
128GB	£63.99

2000X (300MB/s)

32GB	£51.99
64GB	£95.99

Sandisk Blue
33X (5MB/s)

4GB	£3.49
8GB	£3.99
16GB	£5.99

Sandisk Ultra
266X (40MB/s)

8GB	£4.99
16GB	£6.99
32GB	£12.99
64GB	£24.99

Sandisk Extreme
400X (60MB/s)

16GB	£10.99
32GB	£17.99
64GB	£34.99

Sandisk Extreme Pro
633X (95MB/s)

16GB	£17.99
32GB	£23.99
64GB	£42.99
128GB	£82.99

1866X (280MB/s)

16GB	£49.99
32GB	£79.99
64GB	£129.99

Compact Flash

Lexar Professional
800X (120MB/s)

8GB	£19.99
16GB	£27.99
32GB	£36.99
64GB	£56.99

1066X (160MB/s)

16GB	£33.99
32GB	£56.99
64GB	£99.99
128GB	£192.99

Sandisk Ultra
333X (50MB/s)

8GB	£11.99
16GB	£15.99
32GB	£24.99

Sandisk Extreme
800X (120MB/s)

16GB	£26.99
32GB	£32.99
64GB	£47.99
128GB	£94.99

Sandisk Extreme Pro
1066X (160MB/s)

16GB	£33.99
32GB	£47.99
64GB	£82.99
128GB	£149.99

XQD Cards

Lexar Professional
1333X (200MB/s)

32GB	£69.99
64GB	£99.99

MicroSDHC & SDXC

Lexar Professional
633X (95MB/s)

32GB	£21.99
64GB	£43.99

Delkin Professional
375X (56MB/s)

32GB	£16.99
64GB	£32.99

Sandisk Ultra
320X (48MB/s)

16GB	£6.99
32GB	£12.99
64GB	£24.99

Readers & Cases

Lexar USB3 Card Reader	£22.99
Lexar HR1 Workflow Hub	£49.99
Delkin USB2 Card Reader	£9.99
Delkin USB3 Card Reader	£19.99
Delkin SD Card (x8) Case	£6.99
Delkin CF Card (x4) Case	£6.99

Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

NB-2L/LH for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-9L for Canon	£9.99
NB-10L for Canon	£12.99
NB-11L for Canon	£12.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£16.99
LP-E8 for Canon	£12.99
LP-E10 for Canon	£12.99
LP-E12 for Canon	£12.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP95 for Fuji	£9.99
NPW126 for Fuji	£12.99
NP400 for Fuji	£12.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£12.99
EN-EL21 for Nikon	£12.99
Li10B/12B for Olympus	£9.99
Li40B/42B for Olympus	£9.99
Li50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLN-1 for Olympus	£24.99
BLS-1 for Olympus	£12.99
BLS-5 for Olympus	£15.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
DMW-BCG10 Panasonic	£19.99
DMW-BCM13 Panasonic	£19.99
DMW-BLB13 Panasonic	£27.99
DMW-BLC12 Panasonic	£23.99
DMW-BLD10 Panasonic	£23.99
DMW-BLG10 Panasonic	£22.99
DMW-BMB9 Panasonic	£22.99
D-Li90 for Pentax	£12.99
D-Li109 for Pentax	£12.99
SLB-1137D for Samsung	£9.99
SLB-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
BX-1 for Sony	£14.99
BY-1 for Sony	£12.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon	£84.99
5DMkIII for Canon	£84.99
6D for Canon	£84.99
7D for Canon	£84.99
70D for Canon	£84.99
650D/700D for Canon	£84.99
D600 for Nikon	£84.99
D800/D810 for Nikon	£84.99
D3300/D5300 for Nikon	£74.99
D7100 for Nikon	£84.99

Battery Chargers

Universal Chargers

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Unipal EXTRA	£29.99

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Energizer Pro inc. 4xAA	£14.99
Energizer 1 Hr inc. 4xAA	£22.99

Other Batteries

Pre-Charged Rechargables

AA GP Recyko 3+1 FREE	£5.24
AAA GP Recyko 3+1 FREE	£5.24
AA Energizer Extreme (4)	£8.99
AAA Energizer Extreme (4)	£6.99

Standard Rechargeables

AA GP 2600mAh (4)	£9.99
AA Lloytron 1300mAh (4)	£3.99
AA Lloytron 2700mAh (4)	£6.99
AAA Lloytron 1100mAh (4)	£3.99

Lithium Batteries

AA Energizer Ultimate (4)	£5.99
AAA Energizer Ultimate (4)	£5.99
CR123A Energizer (1)	£1.99
CR2 Energizer (1)	£1.99
2CR5 Energizer (1)	£3.99
CRP2 Energizer (1)	£3.99
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A544 Energizer Alkaline (1)	£1.99
A23 Energizer Alkaline (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, **CR2032** etc	£1.99

Filters



One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame UV Filters

37mm	£4.99
40.5mm	£4.99
46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame Circular Polarisers

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

KOOD ND4 & ND8 Filters

52mm	£26.99
58mm	£34.99

Marumi DHG Slim Frame Multi-coated Clear Protectors

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46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated UV Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

Hoya HMC Slim Frame UV Filters

37mm	£12.99
40.5mm	£12.99
46mm	£12.99
49mm	£11.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

HOYA Pro-1D Slim Frame Multi-coated Clear Protectors

52mm SPECIAL	£16.99
58mm	£28.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm SPECIAL	£29.99
82mm	£49.99

HOYA Pro-1D Slim Frame Multi-coated Circular Polarisers

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

Square Filters



We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

P-Type: 84mm wide filters

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Adapter Rings 49-82mm	£4.99
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ND2 Soft Graduated	£13.99
ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
ND4 Soft Graduated	£13.99
ND4 Hard Graduated	£13.99
ND8 Solid	£14.99
ND8 Soft Graduated	£15.99
ND8 Hard Graduated	£15.99
Light Blue Graduated	£12.99
Dark Blue Graduated	£12.99
Light Tobacco Graduated	£12.99
Dark Tobacco Graduated	£12.99
Light Sunset Graduated	£14.99
Dark Sunset Graduated	£14.99
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Z-Type: 100mm wide filters

Pro Holder	£24.99
Adapter Rings 52-95mm	£8.99
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ND2 Soft Graduated	£17.99
ND2 Hard Graduated	£17.99
ND4 Solid	£16.99
ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
Light Blue Graduated	£17.99
Dark Blue Graduated	£17.99
Light Tobacco Graduated	£17.99
Dark Tobacco Graduated	£17.99
Light Sunset Graduated	£18.99
Dark Sunset Graduated	£18.99

A-Type: 67mm wide filters

Standard Holder	£4.99
Adapter Rings 37-62mm	£8.99
ND2 Solid	£10.99
ND2 Graduated	£11.99
ND4 Solid	£10.99
ND4 Graduated	£11.99
ND8 Solid	£11.99
ND8 Graduated	£12.99

Lens Accessories

Bayonet-Fit Lens Hoods

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ES-71II Canon 50/1.4	£9.99
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ET-65B Canon 70-300/4-5.6	£9.99
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EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
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46mm Metal Hood	£5.99
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52mm Rubber Hood	£3.99
52mm Shaped Petal Hood	£6.99
55mm Rubber Hood	£3.99
55mm Shaped Petal Hood	£6.99
58mm Rubber Hood	£3.99
58mm Shaped Petal Hood	£6.99
62mm Rubber Hood	£4.99
62mm Shaped Petal Hood	£7.99
67mm Rubber Hood	£4.99
67mm Shaped Petal Hood	£7.99
72mm Rubber Hood	£5.99
72mm Shaped Petal Hood	£9.99
77mm Rubber Hood	£5.99
77mm Shaped Petal Hood	£9.99

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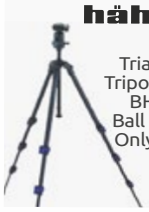




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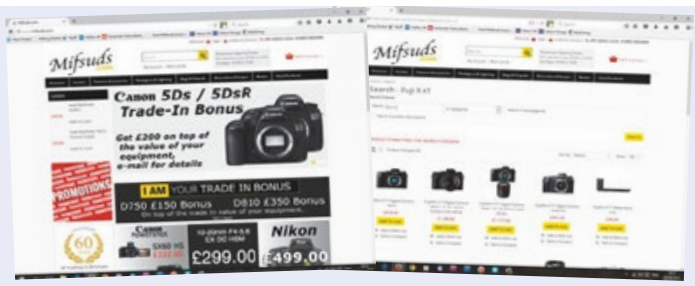
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150 F3.5 PE M- Box £149
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WLF early £49
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Sony HVLF32X flash £79
Sony A6000 body blk £379

SONY NEX USED
NEX 7 body £299
NEX 5N + 18-55 £239
NEX 5 body £179
10-18 F4 OSS M- box £499
18-55 F3.5/5.6 £99
55-210 F4.5/6.3 OSS £149

MINOLTA/SONY AF USED
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800Si body £69
700Si + VC700 £69
700Si or 7xi body ea £49
Dynax 5 body £39
505Si Super £25
300Si or SPXi body ea £19
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20-35 F3.5/4.5 M- box £249
24-50 F4 £149
24-105 F3.5/4.5 AFD box £179
28 F2.8 £99
28-80 F4/5.6 £39
28-85 F3.5/4.5 £99
28-100 F3.5/5.6 D £49
35-70 F4 £39
35-70 F3.5/4.5 £25
35-80 f4/5.6 £25
35-105 F3.5/4.5 £99
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50 F2.8 macro £169
75-300 F4.5/5.6 £99
100-300 F4.5/5.6 APO £169
500 F8 mirror £349
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VC700 grip £49
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MD90 + BP90-M £79

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16-50 F2.8 SSM £349
16-70 F4 ZA OSS M- box £599
18-55 F3.5/5.6 SAM £59
18-200 F3.5/6.3 DT £199
24-70 F2.8 ZE SSM £799/899
28-70 F3.5/5.6 FE £359
70-400 F4/5.6 SSM 11 £1149
1.4x conv M- box £249

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28-135 F3.8/5.6 £79
28-300 F3.5/6.3 mac £149
50 F1.4 £149
50 F2.8 EX DG mac £149
55-200 F4/5.6 £69
70-300 F4/5.6 DG OS £189
600 F8 £299
1.4x EX DG conv £149
TAM 60 F2.8 mac £239
TAM 70-200 F2.8 Di £449
TAM 90 F2.8 Di £249
TOK 17 F3.5 ATX Pro £299
Teleplus 1.4x conv £69
Teleplus 2x conv £79
Kenko 1.4x Pro 300DG £149
Min 3600HSD £39
Min 5400HS £69
Min 5600HSD M- £99

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D4 body box £2699/2999
D3s body £1899
D3X body box £1899
D3 body box £1299
D2Xs body box £399
D2X body box £299
D800E body box £1199
D800 body box £1199
D700 body box £599/699
D610 body box £849
D600 body M- box £799
D300 body box £249/299
D200 body box £199
D7100 body box £549
D7000 body £299
D5000 body £169
MBD-11 £119
Coolpix P7800 compact £249

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F4 body £349
F4E body £299
F4S body £199/399
F801 body £29/59
F601 body £29
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12-24 F4 DX £449
14-24 F2.8 AFS £999
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17-55 F2.8 AFS £449
18-35 F3.5/4.5 AFS M- box £419
18-55 F3.5/5.6 VRII £99
18-135 F3.5/5.6 AFS DX £149
18-200 F3.5/5.6 AFS VRII £399
18-200 F3.5/5.6 AFS VRI £299
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24 F1.4 AFS M- box £899
24 F2.8 AFD £299
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24-70 F2.8 AFS box £899/999
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28-80 F3.3/5.6 G Mint box £69
28-85 F3.5/4.5 AF £119
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28-105 F3.5/4.5 AFD box £149
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50 F1.4 AFD £179
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50 F1.8 AF £79
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70-200 F2.8 AFS VRII £1299
70-200 F2.8 AFS VRI £749
70-300 F4/5.6 VR M- £329
70-300 F4/5.6 AFD £149
80-200 F2.8 AFD N £599
80-200 F2.8 early £249
80-400 F4.5/5.6 VR £599
85 F1.4 AFS M- box £999
85 F1.8 AFD M- box £269
85 F1.8 AF £169
85 F3.5 AFS VR DX £249
105 F2.8 VR £479
105 F2.8 AFD M- £399
300 F2.8 AFS VRI £2699
300 F4 AFS M- box £699
300 F4 AFS box £599
400 F2.8 AFS E FL ED VR £7499
400 F2.8 AFS non VR Grey £4899
500 F4 AFS VR £4899
500 F4 AFS Mk1 £2699/2999
600 F4 AFS VR £5499
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TC17EII box £239
TC20EIII M- box £289
TC20E box £149
Kenko MC7 £69

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18-50 F2.8 EX DC Mac £199
18-200 F3.5/6.3 DC box £139
18-250 F3.5/6.3 DC mac OS £199
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TOK 12-28 F4 ATX DX £399
TOK 16-50 F2.8 ATX Pro £349
TOK 80-400 F4.5/5.6 ATX £249
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SB-28 £69
SB-80DX £79
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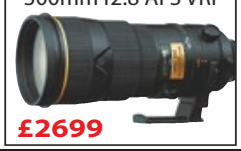
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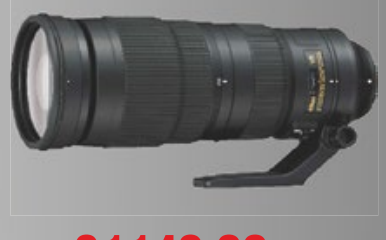
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Final Analysis

Roger Hicks considers...

'The Painters Project', 2014, by Eric Ceccarini and Marie Sulac

Grandiose ideas are easy. It's carrying them out that's the problem. The Painters Project (www.thepaintersproject.com) is certainly grandiose: one photographer, ten models and 100 painters. Eric invited the painters to use the models' bodies as canvases for photographs that he would execute.

He had worked with all the models before and all are credited on the site. But why no men? The answer is simple enough: that was his vision. If you've as good an idea, using male models, go for it. We've already had something along those lines on this very page: Annie Leibovitz's photograph of Keith Haring.

Eric's pictures are mostly against neutral backgrounds. Inevitably, some work better than others. But which ones are 'better' will very much depend on your personal taste, and you may well change your mind from day to day. My own reactions ranged from puzzlement to laughing out loud, and from finding them amusingly erotic to finding them as unerotic as can readily be imagined when the subject is a beautiful woman with no clothes on. There were pictures that made me feel quite sorry for the women – some of them must have had to suffer for someone else's art – and pictures where I could see how much they were enjoying themselves.

It was difficult to choose just one painting/picture, but I chose this example because it reminded me of a classic fashion illustration. This is a pretty good trick when there are no clothes involved. Look closely and you'll see how the paint stops abruptly on the model's torso, simultaneously creating the impression of a fashion drawing and making the model look impossibly tall and slender (as they always do in fashion illustrations). The red streaks on the right create the impression of a movement, and then there is the 'sleeve' on the left arm and the apparent drape of fabric on the right buttock.

Looking closely is, however, the difficulty. Many will feel embarrassed to do so. Most agree that nudity, pornography, eroticism and the exploitation of women are not all automatically the same thing. Yet those who do sincerely believe that they are all the same thing are extremely vocal, and this can distort our judgement. I freely admit that I cannot always fully separate eroticism and art: indeed, as here. But the closer I looked, the more I appreciated the art of both Marie Sulac, the painter, and Eric Ceccarini, the photographer, and the brilliance with which both are combined. And the less I thought about the eroticism.



© ERIC CECCARINI/THE PAINTERS PROJECT/PAINTING BY MARIE SULAC

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at **www.rogerandfrances.com**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Yana Wernicke**

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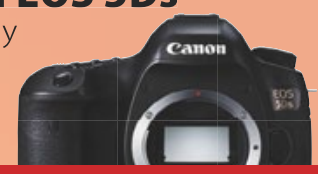
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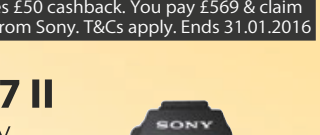
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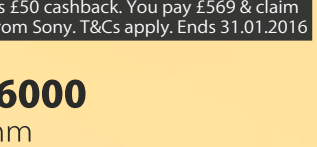


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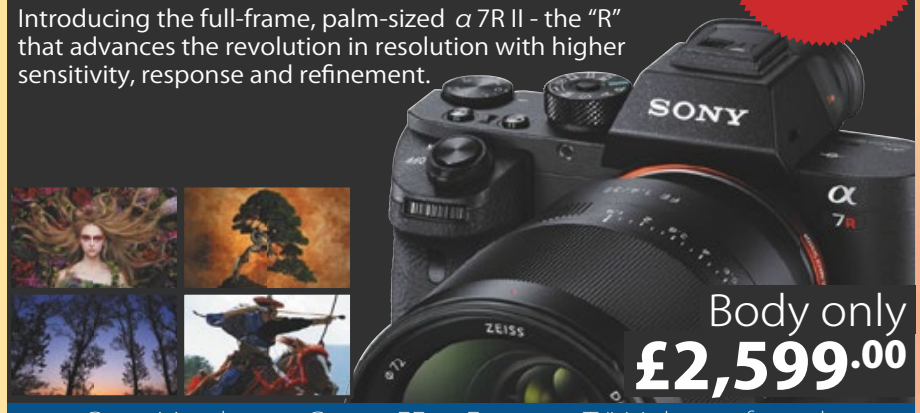
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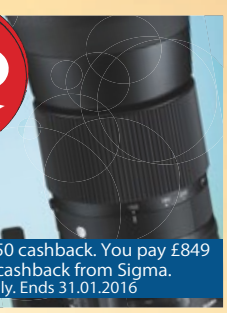
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